

Drama in Education: Deconstructing the Role of Movement in Text

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Abstract

The purpose of this study was to conduct a comparative textual analysis on the role of movement in 3 texts in Drama in Education in Canada. As the subject is holistic and encourages creative, active participation, movement was expected to appear, even inadvertently, in both theory and practice. It was hoped that guidelines for the use of movement within Drama in Education would emerge from the texts and that these guidelines would serve as models for others to use. A total of 26 Drama in Education experts in Canada were each asked to list the 10 most important texts in the field. Those who answered were assigned numbers and charted according to age, gender, and geography. An objective colleague helped narrow the group to 16 participants. A frequency count was used, assigning 10 points to the first text on each list, and descending to 1 point for the tenth text listed. Based on the highest number of points calculated, the 5 most frequently used texts were identified. These were compared to ascertain the widest representation of the authors' geographic location and gender, as well as differences in theory and practice. The final selection included 3 texts that represented differing approaches in their presentation and discussion of Drama in Education theories and practices. Analysis involved applying 5 levels of commitment to determine if, how, why, when, and with what results movement was explicitly or implicitly addressed in the 3 texts. Analysis resulted in several unexpected surprises around each of the 3 texts. The study also provided suggestions for extending and clarifying the role of movement in teaching and learning in general, as well as for Drama in Education in particular.

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CHAPTER ONE: INTRODUCTION TO THE STUDY

The purpose of this research was to examine the role of movement as articulated in the most significant current texts dedicated to theory and practice in the field of Drama in Education. Movement, in some form, is required for every action undertaken. As Laban (1950), the renowned movement analyst stated, "The essential means of human expression, bodily movement, follows...the fundamental scheme of life and existence" (p. 141). It is only through the body, through physical movement of some kind, that communication occurs. Even the most abstract emotional, intellectual, and spiritual thoughts, perceptions, insights, and reactions must be manifested through some form of physical interpretation. Laban further comments that "Both music and speech are produced by movements which have become audible" (p. 90). All means of human communication, then, can be considered as having a physical, or movement base. Communication can be classified as auditory, visual, or kinesthetic. *Auditory* modes of communication include speaking, sound, music; *visual* modes involve writing, drawing, and sculpting; and *kinesthetic* modes encompass gesture, movement, and dance. In this sense, movement is everywhere, and involved in every action. In this study, the analysis will be focused on exploring kinesthetic modes of movement and their role within and amongst the other two systems.

The examples in each mode can be expanded to include a wide variety of options. *Speaking* may mean monosyllabic answers to a question, or it may refer to debating or to speaking a monologue from a play. Each example can also be located on a pendulum of expertise. At one extreme, communication is very simple. At the opposite end of the pendulum, communication is highly skilled; it becomes an art. There is a world of

exploration for teachers and students between these two extremes of expertise, and that exploration should include kinesthetic communication systems, as well as auditory and visual ones.

Drama in Education is an approach to teaching and learning that provides ample opportunities for exploration across all three modes of communication. It also encourages exploration along the full range of the pendulum of expertise.

The cornerstone of Drama in Education is roleplay. This is the act of *putting oneself in someone else's shoes* to understand a time, place, and moment from another person's point of view. This allows the roleplayer to experience the moment from inside the experience, by living through it. As Booth (1994) describes this process, "The feeling and the challenge of playing roles give the players new ways to gain experience, perception and insight" (p. 26). Roleplay may occur over seconds or over extended periods of time. It may be centred on one moment, action, event, point in a relationship, idea, feeling, or a series of any of them. It may involve the teacher in role, or a stranger visiting in role. It may involve one student at a time roleplaying, or encompass the entire class. As O'Neill explains in her foreword to B. J. Wagner's (1976) book on Drama in Education expert, Dorothy Heathcote, "...the purpose of these transformations, as she [Heathcote] puts it 'is not to get to the end of the story, but through the story to an experience that modifies the children'" (p. xi). And roleplay does modify.

Once out of role, reflection becomes an inevitable, visceral need, as participants are struck by the sudden shift in understanding that the experience has provided. Heathcote (1984) describes this as: "The moment whereby all the understanding you had before is sharpened into a new juxtaposition. Drama is about shattering the human experience into

new understanding.” (p. 22). The reflective period that follows roleplay is the opportunity to deepen meaning, explore new understandings, and readjust awareness, both individually and collectively. Reflecting on this roleplay-to-reflection sequence, Booth (1994) remarks: “I am struck again by the clarifying that occurs for all of us when we take time to consider the implications of the events in which we have participated” (p. 15).

As the term itself suggests, Drama in Education has its roots in theatre, from which it borrows many elements. However, like roleplay itself, these theatrical elements are adjusted to magnify learning for the drama context. Both theatre and Drama in Education are about relationships, but each area deals with them very differently. The greatest adjustment between theatre and Drama in Education is the relationship of the audience to the actors and the director. In the theatre, the audience is present to watch actors perform a play that has been directed by a director. Drama in Education transforms the theatrical borders between actors, directors and spectators into a fluid exchange, in which everyone present becomes a *spect-actor*, to use Boal (1974/1985)’s term, switching from actor to spectator and back, as the drama requires. In Drama in Education, theatrical performance is transformed into shared presenting through roleplay and reflection. As Heathcote described drama in a 1990 lecture, “...the teacher contributes and participates, the children co-operate with the participating teacher as well as they can, and they all end up explaining the world to one another.” It is this awareness of cognitive and personal growth that Drama in Education seeks. In Freire’s words, “learners are motivated and empowered by the knowledge that they are learners” (Freire,

as cited by Bolton, 1995, p. viii), and in Drama in Education terms, the quote is as applicable to teachers as to their students.

Another relationship that is altered from theatre to Drama in Education is that of the text, or the drama itself. In theatre, the drama emerges from a fixed, predetermined text, practiced and performed, as already mentioned, by actors for an audience. In Drama in Education, the drama develops from determining and exploring the human stories within, and emerging from, the material at hand. It is what Neelands (1984) calls “the construction of imagined experience” (p. 6). By determining the themes and setting the context for exploring the human stories in any material, teachers allow students to find meaning and new depths of awareness in what they are learning. “In order for knowledge to have meaning for students, it must resonate with them; and it is resonance that produces real understanding, which is felt. **Felt knowledge** is most readily integrated into the mind” (Clark, Dobson, Goode, & Neelands, 1997, p. 19).

One element from the theatre that must be used by teachers in Drama in Education when exploring the human relationships and consequences that they choose from the material at hand is what is referred to as *extemporaneous improvisation*. This refers to the ability to react spontaneously and positively to ideas, feeling, relationships, and situations that emerge from a predetermined starting point in order to create deeper meaning and increase personal and collective awareness. While the teacher starts off the drama with specific themes and questions that he or she has prepared, the real work is to be able to grasp, harness, guide, and expand on the moment-by-moment interplay of the participants with each other and the human situations the drama ignites. Booth (1994) describes this as follows:

...a continual process of organization and reorganization, of focusing and refocusing. I must try to see the implications of every suggestion and then find an appropriate strategy for utilizing the ideas for the larger, overall education goals of the group. (p. 28)

Another of the factors that transfers to Drama in Education from theatre is the use of a multitude of art forms in exploring and expressing meaning. For both teachers and students, "Drama asks them to mediate reality by working with metaphor, analogy, and symbolism..." (Gallagher, 2000, p. 6). As the 1997 Toronto Board of Education document, *A Curriculum for All Students*, states, "in Drama, students demonstrate their understanding in such varied ways as representing, symbolizing, writing, moving, and speaking" (as cited in Lundy, Jackson, McQueen-Fuentes, White-Sutherns, & Wilson, 1999, p. 10). This is also in line with Gardner's (1983) theory of multiple intelligences, which underlines the need to find a multiplicity of avenues for students to explore and communicate their learning. This is the aspect of Drama in Education which uses all three modes of communication for teaching and learning, and which explores the full range of the pendulum of expertise.

With respect to modes of communication, Lundy et al. (1999, p. 11) further state: "drama and movement in the classroom clarify and unify thought, emotion, and spirit into a total response which can extend into writing, talking, drawing--or any other form of communication." While suggesting that auditory and visual modes of communication are natural extensions of dramatic exploration in the classroom, this quote singles out movement, in the kinesthetic sense of the word, as a particularly powerful catalyst for learning within the framework of dramatic exploration. It suggests that movement is, or

could be, a central part of Drama in Education theory and practice. Exploring this idea was the aim of the reported study in this thesis.

If movement, or the kinesthetic mode of communication, is as critical as suggested, it would be reasonable to expect best theory and practice to include movement in a variety of ways. What role does movement play in Drama in Education? Is movement used “to gain experience, perception and insight” (Booth, 1994, p. 26)? This study explored the role of movement in Drama in Education by analyzing how movement emerges in the field’s most influential texts. Unless otherwise indicated, the word *movement* will refer specifically to the kinesthetic modes of communication, which include gesture, posture, movement, and dance.

Background of the Problem

Like all teachers, Drama in Education teachers face serious obstacles to using kinesthetic modes of communication in their classrooms. Despite the fact that movement, and the body and movement provide the basis of all communication, the three modes of communication are not equally understood, or equally used within education in general, and in the classroom in particular. The auditory and visual modes form the foundation of teaching and learning in contemporary education. The kinesthetic modes, on the other hand, tend to be relegated to special times and spaces, or to be seen as separate areas of study. Gesture is thought of in terms of charades, in its simplest form, or mime, in its most elaborate manifestation. Movement suggests games, particularly in physical education classes. Less formally, movement evokes the notion of play, at recess. Dance is relegated to part of physical education. If it is listed amongst the arts, it is seen as a separate class. Except for the example of recess, which provides an

opportunity for movement in its freest form, all the other activities restrict the kinesthetic modes to skills-teaching manifestations. Even more evident by omission is the lack of movement in connection to the regular curriculum, and to the classroom.

Statement of the Research Problem

There are many reasons for leaving kinesthetic learning out of the classroom. Spaces full of furniture discourage kinesthetic modes of communication. Packed curricula and requisite, fact-based written evaluations seem to have little in common with kinesthetic modes of communication. Whereas visual and auditory modes of communication can occur in a controlled, quiet, orderly fashion, movement involves bodies in motion, and perhaps in physical contact. In contemporary society, bodies are often seen as objects, or commodities, with sexual overtones. Touching can be misconstrued as containing aggressive or sexual innuendoes. Movement may be viewed as messy, loud, chaotic, and unpredictable. It seems difficult, if not impossible, to control. It appears to invite anarchy.

A further inhibition comes from within. For many teachers, their perceived lack of skills, aesthetic achievement, and/or training can be serious inhibitors to using kinesthetic modes of communication for classroom curricular exploration. These myths of inadequacy are often supported and fuelled by artists and artist-educators. Any exploration of expressive movement, such as dance or mime, is often considered to be areas for trained professionals only. Such biases increase classroom teachers' fears and strengthen the idea that kinesthetic modes of communication do not have a wider, more natural role to play in personal and collective curricular exploration. Critical pedagogue

bell hooks (1994) refers to the power of such biases and explains the subconscious rationale for these fears when she states: “To call attention to the body is to betray the legacy of repression and denial that has been handed down to us by our professional elders...” (p. 191). Decades of status quo present a formidable barrier.

Purpose of the Study

The body, and therefore movement, is inevitably present in manifesting ideas, thoughts, concepts, desires, attitudes, and values. Given this, and the importance that Drama in Education theorists place on using a wide range of exploratory strategies, it is my belief that impulses toward the kinesthetic modes of communication are present throughout the theory and practice as represented by important texts in the field. Movement in the larger, kinesthetic sense, may not always be explicit. It may be implicitly embedded in the theory and practice presented in the texts. It may be used unmindfully or inadvertently. Movement may be occurring on any or all of these subconscious levels, or it may be a mixture of conscious and subconscious use, but it is my belief that it is present.

Determining to what extent movement is inherently used in learning, exploration and reflection may help demystify the idea of movement as a mode of communication. Identifying similarities and differences in the use of movement throughout the three Drama in Education texts may allow patterns of application of movement to emerge. This information may help teachers understand how movement is inherently present within the best practice of these theorists, thereby giving them the tools to reevaluate their own kinesthetic impulses in teaching. Understanding patterns of movement usage

within the three chosen texts may also encourage teachers to increase movement exploration in their own practice. Analyzing where, when, and why impulses to use movement and, what obstacles occur, or how obstacles are overcome, may provide further guidelines for teachers, allowing them to overcome obstacles and inhibitors within their own practice. Ultimately, it may help them find the connections between “movement-thinking and...word-thinking” (Laban, 1950, p. 7). In short, exploring the use of the kinesthetic modes of communication within the most influential texts in Drama in Education may allow teachers to “gain experience, perception and insight” (Booth, 1994, p. 26) in and into their own learning, as well as their teaching.

Research Questions

The purpose of this research was to examine the role of movement as articulated in the most significant texts dedicated to theory and practice in the field of Drama in Education. Movement is inherent in all modes of communication--visual, auditory, and kinesthetic. However, there is enormous room for difference in the quality, quantity, and intentions of its use. How is movement, as outlined in the kinesthetic mode of communication, used within best theory and practice? Is it used to fulfill the same learning expectations as the auditory and visual modes of communication? To ascertain the role of movement in three of the most influential books, the following questions will be addressed:

- 1) How is movement used to illuminate the material (perception)?
- 2) How is movement used to communicate personal and group experience of the material (experience)?
- 3) How is movement used to reflect on learning (insight)?

Despite its effectiveness, Drama in Education is not yet widely known or followed. It includes a relatively small, but growing number of educators and researchers, in Canada and throughout the world. There are several excellent journals for Drama in Education research and praxis, with the most influential of these published in England and Australia. These include: *Drama Magazine*, *Research in Drama Education*, *Theatre Research International*, and *NADIE (Drama in Education in Australia)*. Following the completion of my thesis, I plan to submit my findings in the form of short articles for publishing.

In the area of praxis, the annual Council for Drama and Dance (CODE) Conference in Ontario attracts people from Australia, Europe, and the United States. The International Drama in Education Research Institute (IDIERI) has a bi-annual conference; The International Drama in Education Association (IDEA) Conference is held every 4 years. These Conferences disseminate information on both theory and practice, and each has an associated publication. My aim will be to present both workshops and papers based on my study, and to submit the papers for publication at both IDEA and IDIERI Conferences.

I will also be searching out publications in other areas of educational research. I believe that Drama in Education, and with the role of movement as a particular emphasis, may be of interest to educational researchers in areas of reflective pedagogy, special needs studies, literacy, international education, narrative pedagogy, holistic and integrated education studies, and critical pedagogy, to name just a few. I want to embark on a long-term plan of publishing articles extending into these areas of research.

As for long-term research plans, my next 6-month sabbatical leave, from January to July, 2007, will be centred on a return visit to Mexico, where I worked for 11 years. I plan to reestablish contact with Mexican counterparts, many of whom have also branched off into more social action and educational theatre work. I will help organize and develop exchanges of both theoretical and practical work between my Mexican and Canadian colleagues, using the Department of Dramatic Arts at Brock University as the centre for this work.

As for practical application of this knowledge, as well as teaching courses in theatre and Drama in Education and Society at Brock University, I also conduct from 15 to 30 workshops annually in the province of Ontario, each with a minimum of 20 teachers and/or students. I expect the learning outcomes of this study to help me to clarify the how, when, where, and why of applying movement to provide “experience, perception and insight” (Booth, 1994, p. 26), in both my University classes and in my workshop activities.

Finally, the results of this study will also be applied to a large Brock University and Welland Centre for Community Living research project that uses Drama in Education and theatre techniques to teach human rights to people with intellectual disabilities and their caregivers. My findings will provide a foundation from which to continue exploring the role of movement within Drama in Education in general, and within that project in particular. The project has just been awarded a 3-year Trillium Grant of \$225,000.00, thereby assuring its continuation for at least that time period, as well as having been shortlisted for a CURA Grant. This grant would allow the project to be extended into other independent living centres in Ontario. Drama in Education will be an important

aspect of this work. As supervisor of the Drama in Education area of the project, I will be able to use my deeper understanding of the role of movement to enrich the approaches and the outcomes of the work.

Rationale

Drama in Education is a small, growing, international field. It is also an intimidating one for many teachers. Its theatre roots, its use of teacher in role, the need for intuition, for spontaneous intervention and in-depth reflection on the experience, and on-the-spot improvisation by both teachers and students in the “continual process of organization and reorganization, of focusing and refocusing” (Booth, 1994, p. 28) may seem full of mystery and full of opportunities for failure. The kinesthetic modes of movement can be even more intimidating, even for the adventurous teachers who are experienced Drama in Education teachers.

The aim of this study is to bring the entire question of the role of movement within Drama in Education into focus, to heighten awareness within the field. Roleplay is the cornerstone of Drama in Education. Movement is central to roleplay, as it encourages students to come out from behind their desks, and move, quite literally, into the role(s) involved. This activity itself is healthy for growing bodies and minds. And taking on different roles--whether for a few seconds or several minutes--affects the body differently. Roleplay may involve people and/or objects, ideas, or other abstract concepts. These experiences increase understanding and deepen awareness. They become stepping-stones that lead students to feel greater empathy for others and their differing ways of viewing the world.

Analyzing how various forms of movement are used may reveal useful guidelines for teaching and for learning. The analysis is expected to provide better understanding of the extent of the role of movement within Drama in Education, the obstacles to its greater use, and the existence of pathways or maps to guide teachers around or through obstacles to more effective and natural use of movement. Once obstacles are identified, solutions around them may also emerge. These findings may reveal a theoretical basis that demystifies the use of movement for teachers--any teachers, but most specifically, those who practice Drama in Education.

The ultimate goal of this study is to support and encourage teachers to use movement more fully and naturally. Much like Gardner's theory of multiple intelligences provides a support for teachers in understanding and using different learning styles and intelligences, this study may help reveal the presently existing foundations of movement usage, and further encourage teachers to include movement as one of the three main modes of daily, natural communication, along with writing and speaking.

CHAPTER TWO: REVIEW OF RELATED LITERATURE

This chapter presents a brief overview of literature from theatre, Drama in Education, and modern educational research that is relevant to understanding how Drama in Education is structured, and from what sources elements particular to Drama in Education have developed.

Drama in Education has its roots in the art of drama, or theatre. Theatre practice transforms concepts, emotions, conflicts, questions, perceptions, insights, values, morals, principles, and ethics into live, enacted human stories, into plays. In order to present effective plays, playwrights, directors, and actors have to engage in complex dramatic exploration of relationships present in the text, plot, characters, motives, meanings, and consequences. No matter how entertaining a play may be, it always has a message for the audience. It is always teaching the audience, and those presenting it have learned a great deal in preparing it.

Whereas all theatre involves teaching in some form, not all teaching involves theatre and drama. Drama in Education addresses this issue. Drama in Education theorist-practitioners apply the same methods of dramatic exploration used for preparing theatre into drama situations. Dramas can take place in an endless number of settings, including regular, formal classrooms. In using theatre elements to bring material to life, and to provide participants with “experience, perception and insight” (Booth, 1994, p. 26), Drama in Education teachers draw heavily on theories of theatre training for defining best practice. The great theatre theorists are teachers, as well as artists, whose lives and work have been aimed at finding best methods of practice for actors, playwrights, and directors, so that they in turn may affect and teach audiences through their theatre

practice. Given the close connection between theatre and teaching, it is not surprising, then, to find that much theatre theory is compatible with, or a mirror image of, modern educational theory.

Structuring the Material

Drama in Education theory seems to extract many structural guidelines from theatre theory. One of the first concerns for Drama in Education practice is how to find and expand, or even create the stories, themes, issues, or relevant concepts embedded in, or suggested by, the material. This work includes finding a narrative or series of narratives, defining the structures to be used in exploring the material, determining characters that are involved, as well as deciding on the role of the audience.

Finding Narratives

Many of the steps required to structure Drama in Education come from the great Russian theatre theorist-practitioner-educator, Stanislavski (1863-1938). One of the most important of these is the *magic if*, which “transforms the character’s aims into the actor’s. It is a strong stimulus to inner and physical actions” (Moore, 1960, p. 32). Applying the question of the *magic if* invites actors to use their imaginations to expand or invent scenes, events, and possible consequences around the characters and their relationships with other characters. Fleshing out the *magic if* into incidents, events, or full stories, is done by determining what Stanislavski called the *given circumstances*, also called the *Five W’s*: the Who, What, Where, When, Why of the moment to be explored or invented. Drama in Education teachers use both the *magic if* and the idea of determining

given circumstances in order to help develop dramatic exploration, for what Neelands (1984) calls “the construction of imagined experience” (p. 6).

Within modern educational research, narrative has and continues to gain increasing importance. One of the more radical approaches to narrative within educational research comes from the work of American curriculum expert, Brady (1988), who proclaims the inevitable universality of narrative. He states that there is only one curriculum, worldwide--and that it is a narrative. He states that, like the centuries of theatre literature, it is based on the Five W's--Who, Where, What, Why and When. He provides themes, guidelines, charts, possible plots, and characters. Brady's thesis requires both the *magic if* and the *Five W's*. His work not only aligns with Stanislavski's ideas, it supports the basic thrust of the Drama in Education approach to find the human story within any source, no matter how apparently removed. Although Brady's name is not mentioned within the theory or practice of Drama in Education, his work could provide a cornerstone for Drama in Education, and his manner of presenting his findings could provide valuable guidelines for extracting and exploring narrative.

Another modern educational theorist who extols narrative as a way to explore and deepen understanding and awareness is Gardner, whose theory of multiple intelligences has created renewed impetus for exploring innovations in teaching and learning. In his book *The Disciplined Mind*, Gardner (1999) writes of the need to find “multiple entry points to rich topics” (p. 188). The first of these for him is narrative. His discussion of narrative is important for Drama in Education because it supports the importance and power of exploring personal experience within any idea or concept. It is also important for movement within Drama in Education. He states: “Narratives, of course, activate the

linguistic as well as the personal intelligences; and it is also possible to convey narrative in other symbolic forms, such as mime or cinema...” (p. 189).

Structural Formats

Brecht (1898-1956), the German playwright and theorist, also provides Drama in Education teachers with structural guidelines that they use in the “organization and reorganization, [of] focusing and refocusing” (Booth, 1994, p. 28) of their practice. Brecht’s 1948 publication, *A Little Organum of the Theatre*, sets out his major theatre theories which are outlined in the *Cambridge Companion to Brecht* (Brooker, 1994). In his plays, Brecht developed what is called an episodic narrative (Brooker, pp. 187-190) to tell his stories. This means that rather than creating a linear plot with a simple through-line, Brecht presents a model of non-linear, separate but related events, which come together only at the end of the story. These events finally come together, creating a powerful impact. This construct is extremely important in Drama in Education. Teachers divide material into what might well be referred to as episodes and deal with them separately before pulling all the themes and reflective points together at the end. A clear, visual example of this episodic approach would be Swartz’s (1995, p. 72) diagram of a 10-spoke wheel of strategies around a single source (Appendix A). Each strategy approaches the source using extremely different methods or modes of communication. They all enrich the exploration of the material at hand. Swartz uses this diagram as a structural template that can be adapted, as required, to different sources or curricular material. This is just one example of Drama in Education teachers using an episodic approach. A perusal of any Drama in Education text will reveal that the authors either

suggest, or instinctively follow, this multifaceted approach to exploring an issue. It is important in order to assure that all students are engaged; that all students are given the opportunity to acquire “experience, perception and insight” (Booth, 1994, p. 26).

Gardner’s (1999) modern educational research is also important as a foundation for episodic narrative. Swartz’s diagram echoes Gardner’s theories. As mentioned previously, Gardner’s (1999) book, *The Disciplined Mind* contains a section that deals with “multiple entry points to rich topics” (p. 188). Because Gardner’s work indicates that there many kinds of intelligence, the onus is on educators to provide a variety of learning approaches. As Gardner writes, “...possessing different kinds of minds, individuals represent information and knowledge in idiosyncratic ways. In the future, if education is to achieve greater success with more individuals, it ought to affirm and build upon these two considerations” (p. 245). Acknowledging each individual’s unique way of understanding and encouraging a variety of ways of expressing that understanding are central points in Drama in Education; in fact, the discipline could be extolled as a bridge between Gardner’s theory of multiple intelligences and the practice of that theory.

Characters and Audience

Theatre history is a long parade of playwrights’ differing attempts at affecting audiences in very particular ways. As discussed previously, one method of achieving this goal is through the actual structuring of the texts. This structuring is specifically meant to affect the depth and focus of the audience’s sense of empathy toward the characters and their situations.

Characters: Empathy and Roleplay

Theatre theory provides background for understanding the characters in a play, which, in Drama in Education, becomes roleplay. In Drama in Education, roleplay can be undertaken by the students and the teacher, as well as by occasionally invited guests. Stanislavski's work provides a strong foundation from which to work. His belief was that actors had to empathize with, or at least understand, the motives, impulses and reasons behind the actions and words of their own and other characters. Three of his book titles alone, *Building a Character* (trans.1950), *An Actor Prepares* (trans.1936) and *Creating a Role* (trans. 1961), hint at the importance he gave to the idea of role and character, as well as to the pedagogical nature of the material. In order to acquire empathy and understanding, a pivotal contribution to character and roleplay is his insistence on actors achieving a personal, emotional connection to their characters through a series of techniques such as *emotional memory*. This technique involves actors recalling a time in their own lives when they would have felt an emotional response similar to the one facing their characters, even if the actual dramatic situation were different. Stanislavski (1936/1966) states, "...your emotion memory can bring back feelings...[that]...seem beyond recall, when suddenly a suggestion, a thought, a familiar object will bring them back in full force." Booth (1994) suggests this kind of personal engagement and invitation to empathy that Drama in Education works to create when he speaks of "how role is based on self and situation" (p. 44). Determining characters' *objectives* (1936/1966, pp. 105-119) is another important element in understanding and empathizing with characters, both in theatre and in Drama in Education; this means

discovering what characters want and what they are prepared to do to obtain their objectives. It is the interplay of objectives--often diametrically opposed--between characters that creates their relationships and drives the plot forward. Carrying out an objective requires actors to listen to each other carefully in order to react authentically to what fellow actors say and do. Again, Booth (1994) writes that “Drama deals with...particular people in a particular relationship in a particular place at a particular time” (p. 49). To be in role, a student and/or teacher needs to be personally engaged with the character, to sense what the character wants at that particular time and to be prepared to engage with other characters, to enter into that particular relationship as it is happening. Stanislavski’s theories set the basis for all of this to happen.

Within modern educational research, the qualitative research studies in personal narrative and reflective teaching seem to be particularly linked to the objectives of Drama in Education. One study that underlines the need for empathetic awareness while in the exploration of narrative occurs in the book, *Troubling the Angels: Women Living with HIV/AIDS* (1997), by Lather and Smithies. The authors had interviewed a cross-section of women suffering from AIDS. Their primary concern as researchers was that their own voices not distort the narratives of the women. To offset this as much as possible, Lather and Smithies chose to divide each page of the book into two horizontal sections: The top section contained the narratives of the women; the bottom half of each page contained the authors’ recording and analyses of their own biases, values, worries, and attitudes that might be influencing the material in the section just above. This willingness to disclose and explore their own biases in order to deliver the voices of the women as purely as

possible was a powerful model of empathy in action--in a textually visual format, as well as on an ethical, moral level.

The research, and its format of presenting the simultaneous narratives of both *the studied* and *those doing the studying* in the Lather and Smithies (1997) book is a reminder of several Drama in Education objectives: the importance of the human narrative behind all content--no matter how apparently removed, as well as the reminder of the multiplicity of views to be considered in any narrative. This is the point of Brady's (1988) universal narrative. The double narrative, of teller and recorder-researcher, in its textually visible format, a powerful reminder of the need for vigilance that teachers everywhere must have in assuring their own empathy for their students and their students' narratives. It also represents a metaphor for the roles of teacher and student in a Drama in Education classroom. Both are on the same page. The sense of hierarchy, of teacher *knowing* and student *learning* is transformed into a mutual experience, a mutual opportunity for "experience, perception and insight" (Booth, 1994, p. 26). The double narrative keeps us mindful of this. And the fact that the authors' narrative is underneath that of the people interviewed is also metaphorical. The expertise of the researchers is to serve as a foundation against which the narrators may safely, authentically tell their personal stories and reveal their personal feelings and experiences, because the researchers are willing to risk as well; willing to reveal their own doubts, concerns, and personal agendas in transmitting the voices of those interviewed. It is not only important to teach empathy, but also to model it.

The Role of the Audience

If theatre and education can be seen as reflecting images, then a theatre director would parallel a classroom teacher; the audience would be the students. Organizing material and the method of delivery of that material to elicit a particular response from the audience is the cornerstone of theatrical theory and practice, as it is of educational research. It is pivotal to Drama in Education. Neelands (1984, p. 6) states, “Drama should be unequivocally child-centred...but at the same time, learning through drama depends upon a form of teacher intervention which aims to bring new shapes and fresh ways of knowing to children’s existing experience...” This idea of “new shapes and fresh ways of knowing” (Neelands, 1984, p. 6) is what every theatre theorist, as well as every educational theorist, aims to achieve.

There are seminal examples of theatre theories that address the role of audience. Stanislavski’s basic tenet that both actors and audience must empathize with the characters and their lives carries on from Aristotle’s (trans. 1987) fourth century BC concept of *catharsis*, the sense of purging or emotional cleansing which the audience experiences through empathizing with the plight of characters--especially in tragedy. Empathy is the basis of true engagement in roleplay. “In roleplay, participants see the world through someone else’s eyes...not only to show the outer aspects of that person, but also try to understand how that person thinks and feels” (Morgan & Saxton, 1987, p. 38).

However, this Aristotelian approach is tempered by an opposing theory. Brecht (as cited in Brooker, 1994) wanted his audiences to question, to doubt, and to think. He

developed his *alienation effect* to achieve this. Rather than allowing audiences to empathize to the point of catharsis, Brecht would deliberately break the emotive, theatrical illusion at a critical point. This break would usually be in the form of loud, bright, or dynamic action, such as a song, a dance number, or a parade of placards across the stage. It is meant to be a mental stop sign, juxtaposing a scene's emotional tug against a bleaker social reality. Although delivered more gently, it is this same sense of timing of the reflective intervention that is so important in Drama in Education. It is what Booth (1994) is referring to when he says that "careful structure and intervention can support and guide the children's work without diminishing their own creative direction or ideas" (p. 25).

This theatrical attention to the audience is mirrored in the educational debates over the role of students within the learning-teaching cycle. In modern educational research, for example, the shifting roles of students, teachers, and content that occur when going from positivism to constructivism provide examples of differences in educational theory and practice that are similar to those in theatre's pedagogical and aesthetic history. Drama in Education fits very comfortably within the constructivist arena, and Neeland's (1984, p. 6) quote on the child-centred aspect of Drama in Education uses the same title found in the wider scope of modern educational research--child-centred learning.

Of particular importance within this debate on the role of learners within educational fields are the ideas forwarded by Brazilian educator, Freire (1921-1997). In *Pedagogy of the Oppressed* (1970/2001), Freire's empowering of the disenfranchised, of providing a forum where they can speak, where they learn to recognize their role within society, and where they develop the awareness of how to take responsibility for their own learning,

provides a profound argument and model for student-based learning. Drama in Education teachers embrace this idea: “Children are not seen as passive recipients but as active meaning-makers who have already made considerable learning progress in their immediate environment before they ever come into classrooms” (Neelands, 1987, p. 2).

Freire’s work is also of particular importance to Drama in Education because he associates education with society. He makes direct and powerful links from one’s personal life and actions to the community, the nation, and beyond. He connects the moral, the political, and the philosophical. He pulls learners into engagement and mindfulness of themselves as conscious, active members of their immediate and their larger reality. This concept is summarized in the first few lines of *Theatre of the Oppressed*, a book by fellow Brazilian theatre professional and social activist, Boal (1974/1985), who states:

This book attempts to show that all theater is necessarily political because all the activities of man are political and theater is one of them. Those who try to separate theater from politics try to lead us into error--and this is a political attitude.
(p. ix)

The depth of identification Boal feels with Freire’s concepts is evident in his dedicatory title. Boal transposes Freire’s concepts into dramatic format, and just as the idea that language could and should refer to both verbal and nonverbal versions, so the word *theatre* in the above quote can be interchanged with the word *education*. Boal’s work is a constant reminder of the wider social, moral, and political applications underlying Drama in Education methods. He provides clear, dynamic examples of how to transform theory into practice. His *forum theatre* techniques provide a literally dramatic example of this.

In this form of theatre, spectators may not only decide on the theme to be explored, but they may (or must) also determine exactly what kind of scene the actors should present to illustrate it. Once the action is underway, spectators may stop the scene with suggestions for the actors, or the spectators may even switch roles with the actors. Both audience and actors are referred to by Boal as *spect-actors*. Boal's extension of empowering the disenfranchised extends far beyond the classroom, into the streets, the jungles, the political arena, and into socially unpopular areas--both geographical and conceptually. He also uses movement a great deal in his work, making him important not only for this study, but for Drama in Education in general. Not surprisingly, Boal's writings and methods have been widely accepted in the Drama in Education community. His models are there, ready to be applied: Freire's concepts in Boal's dramatic translation.

Theatre Pedagogy

There is a great deal of literature and documentation on the teaching of theatre--on the actual methods for teaching and learning. Many of these approaches and theories are mirrored in Drama in Education.

No Right or Wrong

Another lesson in pedagogy that theatrical theory underlines is the idea that there is no right or wrong. Many theories are polar opposites of each other, and were born as a direct challenge to what came before them, yet all are viable and continue to contribute and enrich theatre to this day. Stanislavski's internal, psychologically based acting method is often described as being *from the inside, out*--emotions imprint themselves on

the body, which reacts accordingly. His protégé, Meyerhold, took the extreme opposite approach, referred to acting as being *from the outside, in*, with the external use of the body creating corresponding internal emotions. Stanislavski is text-based; Meyerhold is movement-based. In *The Poetics*, Aristotle (trans. 1987) demands that plot or storyline follow three unities: It must occur within a 24-hour time frame; it must have a linear plot line; and it must happen in one place. Brecht opposes this theory by deliberately disregarding Aristotle's unities. Brecht breaks up plots into short episodes. These episodes are not linear in time, and scenes may occur in many different places. Aristotle wanted audiences to experience emotional catharsis from empathizing with characters. Brecht deliberately breaks into the audiences' emotional connection to characters in order to make them think about the social, political, and moral dilemmas the characters are facing. These lessons in opposites are important for any teachers, anywhere. They are particularly helpful in Drama in Education, to remind teachers to trust their personal instincts. The only correct rules are those that provide authentic personal and group growth in "experience, perception and insight" (Booth, 1994, p. 26).

Keeping the Past Present

There is a final point about theatre training as a pedagogical tool that is important to recognize. Theatre, and the teaching involved in creating it, is a living art, a living example of turning theory into practice. It is also extremely public--that is its nature. Theatre theorist-educators have been publicly struggling with their theories and best practices for centuries, literally. Over that time, best theories and practices, often centuries old, are reintroduced, reinterpreted, transformed, or adjusted, but they keep

being recycled, in some recognizable form or other, within the training and performance work of every decade, worldwide. This creates a dichotomy between educational and theatrical worlds in terms of research and academic recognition. Whereas in educational research one is expected to involve a great deal of modern material, in theatrical research, the old names, the ancient theories, are still present, still providing the very visible, tactile, emotional foundations from which to draw inspiration and guidance. It means that references will, must, include these names and their work. To avoid them is the theatrical equivalent of overusing them in modern educational research.

Movement in Theatre Pedagogy

Amongst theories of theatre training, there are several that centre directly on the role of movement. Texts by three movement specialists, Meyerhold (1874-1940), Laban (1879-1950), and Lecoq (1921-1999), present extensive guidelines around the role of movement that are applicable both to theatre and to education. Their work is important because they used movement in a search for meaning. Skill acquisition is present, not as an end in itself, but as a way of increasing the power, clarity, and beauty of the meaning behind that which was being explored or expressed. Drama in Education teachers can learn from their pedagogy, from their various uses of movement within and for educational purposes. Echoes of their work still appear in theory and practice that occur today, both in theatre and in education. Why they are not more universally accepted and followed is part of the question posed in this study.

These three movement artist-educators had many points in common, as well as having developed their own, personal approaches to teaching and training. All three men

drew movement inspiration from the world of physical labour. Lecoq (personal communication, 1969-1971) referred to these as *les grands gestes*, or *great endeavours*. By this he meant such actions as chopping trees, shovelling, rowing or punting boats, hoisting sails, pulling up anchor, and sandbagging. Both Meyerhold (1948/1991) and Laban (1950) call such endeavours *tasks*. All three men used labour-based movement as the partial basis for developing mime and gesture studies from which to understand and empathize with humanity. One of the best examples of the Drama in Education application of this is Heathcote's seminal use of work-based *tasks* as the core of her Drama in Education methods (Heathcote & Bolton, 1994).

All three men write of movement as a language and present distinct ways of using it in a fashion parallel to other language arts. Lecoq (personal communication, 1969-1971) began many classes reminding his students that "you can say anything with movement. It is only a matter of *how*." His teachings included how to extract, expand, or contract the images, lines of impulse, or inherent verbs from any source and present them, in movement, through a series of structures. These structures are so simple that they may be used in kindergarten, or for creating professional theatre. Meyerhold's (1948/1991) system of biomechanics is based on the idea that physical bodies can, by the use of tempo and shapes, induce internal emotional responses. Laban's (1950) analysis of movement and his classification of qualities of movement provide clear bridges between movement and meaning. Laban reminds us that "Words expressing feelings, emotions, sentiments or certain mental and spiritual states will but touch the fringe of the inner responses which the shapes and rhythms of bodily actions are capable of evoking" (p. 17). Yet the use of movement as language is not readily apparent, in theatre or in education. As

Laban states, "...for a very long time, man has been unable to find the connection between his movement-thinking and his word-thinking"(1950, p. 17). Drama in Education is very clear on the role of spoken language. "The very nature of drama demands and embodies language...the child in drama is inside language, using it to make meaning, both private and public, in the 'here and now' dynamic" (Booth & Lundy, 1987. p. 9). Perhaps the connections between movement language and verbal language are, as Laban suggests, simply not being found, or followed to their ultimate possibilities or destinations. Perhaps, all education needs to be brought to a place where it is understood that the word language refers to both "movement-thinking and [his] word-thinking" (Laban, 1950, p. 17). If the quote just above were reread with this interpretation of the word *language* in mind, the overall role of movement in education becomes dramatically evident in its absence.

The research of the three movement specialists presents examples of universal bridges between movement, meaning, education, and the larger world. These are part of the guidelines that Drama in Education teachers may access. As well as close analysis and application of the laws of movement as observed in physical labour, each expert used other influences, as well. Lecoq drew heavily on nature for his studies. In fact, much of Lecoq's (personal communication, 1969-1971) movement training is based on deep identification with elements of nature, including animals, birds, water life, and insects. Laban (1966) developed links between movement shapes and movement in motion by transforming them into cubic and spheric forms of the [body] scaffolding, as well as choreutic shapes, formed when bodies move in space. He presented body and motion in geometric patterns and shapes, which can be translated into sculptural, architectural

forms. Meyerhold's ((1948/1991) biomechanics system was based on the links he found between human movement and machinery. The movement-based work of all three men contains guidelines for educational application; all of them include even stronger invitations for using movement in its fullest sense.

Movement in Dance and Physical Education

Movement in education, as it appears within dance and physical education, is another area that figures into the use of movement in Drama in Education. The idea of movement in education owes initial tribute to Isadora Duncan (1877-1927). Not only did she revolutionize dance, her pedagogy as delivered through the Isadora Duncan School in Berlin revolutionized the idea of the role of dance and movement within the curriculum. She felt that “children should experience their body through dance movements as an avenue to learning” (Levian, 1994, p. vii). Her system was based on the *natural movement* of the body, which became the basis for searching for “the highest intelligence in the freest body” (Duncan, as cited in Levian, 1994, p. viii). Along with her partner, theatre designer Gordon Craig, Duncan's ideas on the centrality of movement in performance and in pedagogy had direct and specific influence on Meyerhold (Neelands & Dobson, 2000, p. 46), who in turn developed not only his unique styles of performance, but also his own pedagogy, *biomechanics*, using movement as the basic mode of communication. In her own time and since, therefore, Duncan's vision was sufficiently dynamic to alter the role of movement in theatre, dance, and in pedagogy across both these areas and into education on the whole. Her views on the centrality of

movement were continued and greatly expanded by Laban, who has become the single most influential movement voice in all the aforementioned areas.

The distinction and relevance of movement within and through dance and physical education provides interesting guidelines for its use in education in general and Drama in Education in particular. A 1972 British Department of Education and Sciences publication is entitled: *Movement: Physical Education in the Primary Years*. Movement is seen to be and is laid out as the foundation of all teaching and learning, regardless of the specific area in which it is applied. Particularly interesting is the distinction made in defining *expressive movement*: “Expressive movement serves to transmit meaning; it is concerned with communication and imaginative expression....Children should know within which context they are operating—whether they are trying to do something or say something” (p. 16). What is also arresting about these government guidelines is the emphasis on the interactivity expected from teachers with their students, the care for individual student creativity, and the emphasis on finding opportunities for students, both collectively and individually, to develop and deepen their awareness, confidence, and receptivity through movement. These are all lessons that could be transferred directly into using movement within Drama in Education.

In Canada, this view of the foundational aspect of movement in education is again particularly evident through the work of many experts in dance and physical education—and of particular importance are those who teach other teachers. Their philosophy is stated in the titles of their books. Stanley (1969) calls her text *Physical Education: A Movement Orientation*. Regardless of the material being taught, movement is the key to the observation, analysis, planning, and assessment of the work. She creates a student-

centred, humanist and holistic view of dance and physical education that veers away from the skills-centred approaches to teaching specific sports and/or dance techniques to emphasize the development of the whole person through movement.

Like the 1972 British guidelines, Wall and Murray's (1989) title places movement first: *Children and Movement: Physical Education in the Elementary School*. Their holistic view of dance as actions share a great deal with the aims of Drama in Education: "When put into spatial and relationship contexts, action becomes a means of communicating and sharing thoughts, ideas, and feelings. Sometimes we are expressing ourselves; at other times, we express other people's ideas and thoughts" (p. 38). Again, even a simple perusal of their Table of Contents reveals that their philosophy is about relationships—of teacher to learners, teaching to learning, personal and collective growth through exploration in movement, rather than through the use of skills-specific activities. Furthermore, their text includes inferences to all the arts. There are children's drawings introducing each chapter and their chapter "Learning Experiences in Dance" includes a breakdown of dances into *dramatic dance*, *lyrical dance*, *rhythmic dance*, and *dance drama* (p. 239). Poems and literature are also discussed as stimuli for dance. Again, the philosophy, format, and information presented in this text involve a great deal of information that is transferable to Drama in Education.

In the field of dance, Boorman makes movement central to her own work and to her teaching of teachers. Although she calls her work *creative dance*, movement provides the thread that unites every aspect of her work. The Table of Contents of her book *Creative Dance in Grades Four to Six* (1971) provides proof of this, as movement is the most often repeated word and is central to the information in each chapter. Several

elements are particularly useful in this book. Her notes to the teacher, which finish off each lesson, serve as valuable guidelines on how to introduce, observe, and assess movement work that can be directly transferred to Drama in Education—or to any educational situation. Boorman makes innumerable allusions to material that could be directly related to curricular work. For example, she speaks of “Interpreting legend and history, capturing the actions, moods and qualities in verse or prose, all lead to [movement] experience in group work” (p. 109). Finally, Boorman is a master at connecting movement to literature and/or nature. As well, she also outlines specifically how to do this. Boorman’s theory and practice, not only in the above text (1971), but in all her work, provide an invaluable resource for introducing and developing movement within Drama in Education.

Movement in Educational Research

Movement is not a topic that is easily found in modern educational research. However, one example that does come to mind, and that has important ramifications comes from bell hooks’ (1994) book on critical pedagogy, *Teaching to Transgress*. In it, she spoke of the body of the instructor and its importance within the framework of critical pedagogy. As I work with, and teach movement in the larger, more dramatic sense of the word, my expectations were instantly engaged. I assumed that hooks would be discussing a situation in which full movement would be used within the classroom. It was a shock, then, when hooks (1994) explained that she had discovered the importance of body, and the liberating power it represents, simply by freeing herself from behind the confines of a university lectern, to walk freely in the lecture hall. It was a potent

reminder that the importance of movement can occur in simple, seemingly small ways, as well as in full-bodied, kinetic movements. This physically simple, but symbolically dynamic example would most likely also calm the fears of those teachers who approach movement with concerns about their level of expertise, or their degree of preparation.

Summary

There are pedagogical lessons to be found in the reflecting mirrors of theatrical, dance, and educational research. These can provide needed support for the Drama in Education teacher, whose work may often be seen as unusual, if not simply questionable, to those unfamiliar with it. Perhaps the greatest of these lessons is the idea of the universality of concepts, the bridging of seemingly disparate elements.

Such a bridge is provided by the literacy work carried out by Harste, Woodward & Burke (1984). His research involves *transmediation*, by which he means the transference of communication from one symbol system to another. He readily acknowledges the importance of Drama in Education as a catalyst for transmediation between visual and auditory symbol systems. He overlooks kinesthetic systems, but the term and the concept of transmediation provide another set of guidelines simply waiting to be used. Following Harste's (1984) transmediation ideas might lessen the distance and illuminate the darkness between "movement-thinking and [his] word-thinking" (Laban, 1950, p. 7).

Another example of bridging of seemingly disparate elements, or rich associative thinking comes from an example by Wheatley (1992). In exploring chaos theory, and the ways in which systems either grow or stagnate, Wheatley used a very personal example as a launching point to discuss "change, stability and renewal" (p. 75). Her

understanding of the importance of systems to be open, exploratory, and *in motion* or, at least, *out of stasis* came from watching her son and a group of children in a playground. Their joy at exploring and pushing their physical limits, and their deliberate experimenting with losing their balance brought her to the realization that the energy, drive, and innovation necessary to create and sustain institutions was a direct parallel to those wildly kinetic activities in which the children were engaged, and that imbalance, rather than stasis, is at the heart of healthy organizations. Wheatley's recognition of the importance of movement--including physical movement--is one that needs to be remembered in all teaching and learning situations. And the thought that children's fully kinetic play quite literally opened doors to understanding advanced cognitive problems is extremely heartening. It is also another example of the centrality of narrative, and the human connection in teaching and learning. The example seems very powerful, for Drama in Education and for the role of movement within it.

In this section on bridges, it is important to reiterate the work and ideas of Brady (1988) around the universality of narrative as the one true basis for curriculum. Drama in Education needs these kinds of examples of broad and associative thinking to maintain its creative imbalance. And Gardner (1999) seems to reflect the aims of Drama in Education's use of many bridging effects: "...in cases of good education, it becomes possible for individuals to combine their disciplinary ways of thinking and, perhaps, aid in the construction of new disciplinary or interdisciplinary ways of thinking" (p. 256). In support of the idea that movement also has a role to play in these bridges, in his earlier book, *Frames of Mind*, Gardner (1983) states that "It is also worthy of note that psychologists in recent years have discerned and stressed a close link between the use of

the body and the deployment of other cognitive powers” (p. 208). This kind of research is particularly important in convincing Drama in Education practitioners of the rightness of their choices to include movement within their teaching patterns.

Much more modern educational research shares and overlaps with the aims and objectives found within the discipline of Drama in Education. In discussing personal capacity and construction of knowledge, Mitchell and Sackney (2000) state that “extending personal capacity requires the educator to move from reflection and analysis (deconstruction) into action (reconstruction)” (p. 31); or Dewey’s (1938) concept of “learning by doing” (as cited in Drake, 1991, p. 54). This is the essence of what the Drama in Education practitioners must do, and have their students do, as well. This same theme of learning by doing is echoed by Whitehead (1989), who states that for there to be real improvement in personal teaching practice, “theory should be in a living form” (p. 2). This is again the essence of Drama in Education.

CHAPTER THREE: METHODOLOGY AND PROCEDURES

Methodology for this study involved a series of separate, if related steps to determine the role of movement within and across three of the most influential Drama in Education texts in use in Canada. The texts were to be suggested by experts in the field. Criteria for choosing these experts had to be determined, with representation as equal as possible in terms of age, gender, and geography. Each expert sent a list of 10 important texts. Once these lists were obtained, a frequency count was conducted to determine which texts were the most read. As the study was to be qualitative in nature, specific guidelines for analyzing the texts were provided by an external theoretical framework.

Preparation For Data Collection

The most assured way to ascertain which texts were influential in Drama in Education was to approach experts in Canada, to determine which texts, apart from their own, they were using in teaching others to teach. After making a list of the most recognized experts in Drama in Education within Canada, I contacted them and asked them to provide a list of 10 Drama in Education texts they would most highly recommend. Their determination as experts was based on my perception of their prominence in fulfilling several criteria, including: their teaching, or having taught Drama in Education to other teachers or teachers-in-training in tertiary learning institutions or school boards; their visibility through repeated invitations to give papers or workshops at the Ontario Council for Drama and Dance in Education (CODE) Conference, which attracts international presenters; their presence and prominence in provincial, national, and international Drama in Education conferences or their service on

steering committees for conferences; extensive workshopping; their work on curriculum at board, provincial, or national levels; and publications in professional journals.

Based on my personal knowledge of my colleagues and their work within the field of Drama in Education, I made a list of 27 Canadian experts. These included two from British Columbia, one from each of Saskatchewan and Manitoba, two from Alberta, 18 from Ontario, and three from Quebec.

Of the 18 experts from Ontario, I was able to talk in person to 14 of them during July 2003, to verbally explain the study. Those face-to-face conversations were followed up by a telephone call. As well, I telephoned the 12 experts with whom I had no possibility of a face-to-face contact. Of those 12, the breakdown between speaking in person and leaving phone messages were as follows: Of the four Ontario experts phoned, I spoke to one, and left messages for three; of the three experts from Quebec, I spoke to one and asked her for the contact information for a second one, and I left a phone message for the third one; of the two experts from British Columbia, I spoke to one and left a message for one; I left a phone message for one expert in Alberta and asked her for contact information for a second person; and I spoke to the expert from Saskatchewan.

Of the six phone messages I left, one returned my phone call; three of them replied by email. I did not receive contact information for either of the two experts I had asked others to give me. Therefore, the number of experts who returned my initial message was 24.

Data Collection

The direct phone calls and phone messages to each of the 24 experts were followed by an electronic mail message, presenting the question about important texts as follows:

If a teacher were to come to you and explain that s/he had an interest in learning about Drama in Education, what books (apart from your own writing, if you are an author yourself), would you suggest would be the most important literature for him/her to read?

I reminded them that the request was for a list ranging from 1 to 10 texts.

Fifteen participants answered with their lists of most influential texts. Fourteen of them sent lists via email. These lists were placed in a desktop folder, in order of arrival. One participant gave me a typewritten list in person. This list was scanned and also placed in the desktop folder, where it was listed according to the date it was originally given to me.

Selection of Participants

Information on the 15 participants was tabulated in chart form (Appendix B). The participant experts were assigned numbers to retain anonymity. The chart indicated the following information on each of the experts: gender, age, geography, and other (variables in teaching/presenting experience).

To ensure diversity of perspective, an objective colleague was asked to help assist in the selection of a balanced representation of gender, age, geography, and experience by using the information on the chart. One expert from Quebec sent a list of texts (in French) by influential French-speaking authors in the field. When I clarified the rationale

behind the request, she re-submitted her list of texts by English-speaking authors. To ensure geographic balance, after discussion with the colleague who was helping me with participant selection, I located another expert from Quebec, one of the two people on my original list for whom I had no contact information. I telephoned her, sent her the electronic mail message, and she agreed to participate. She was added to the list of experts who sent text lists, making the total number charted at 16. Of the 16 replying participants, 12 were chosen through the selection process. The list included: all three experts from Western Canada, all of whom are female; two females from Quebec; three males from Ontario, and four females from Ontario. The full list of 16 participants and their information was listed in a chart (Appendix B). On the chart, the 12 designated participants were denoted by bolding and underlining their assigned numbers and by bolding and enlarging their information Xs.

Text Selection

The lists of texts sent by the 12 selected participants were entered into a chart. The 12 participants were listed horizontally on the grid, using their designated numbers. The text titles from the participants' lists were placed vertically on the chart. In order to conduct a frequency count, the texts from each of the participant's lists were assigned points, according to their placing on the list. Numerical designation ranged from 10 points, for texts mentioned first on the participants' lists, down to 1 point, for those texts that were tenth on the participants' lists. To finalize the selection process, three steps were followed:

Step 1: Upon examination of the extensive lists of named texts from the 12 selected experts, it was obvious that one of them had sent a reading list from university coursework. Several others sent lists of longer than 10 texts, many of which were works that were useful for their particular teaching needs, but which were seldom or never mentioned by other experts. This made the chart extremely long, as each title was given a place horizontally. I was concerned that the university course list, the lists of more than 10 texts, and the inclusion of relatively unknown authors or documents distorted the frequency count, as well-known authors were scattered amongst the more esoteric material.

Step 2: In order to check the validity of the list of most often cited texts, a second chart was prepared (Appendix C). This chart eliminated several categories of documents from the lists of the 12 experts. The eliminated material included: Government documents; grade- or age-specific material (e.g., drama in elementary classrooms); documents written by the experts themselves for their own teaching needs; all titles mentioned by fewer than three experts; and/or those texts receiving less than 10 points in the frequency count from the first selection chart. For those experts' lists in which titles were eliminated, the points were reassigned amongst the remaining texts.

Although the second chart resulted in a slight change in the points total for some of the most frequently cited 10 texts, the five most frequently cited texts remained constant in the two lists. These texts were: *Teaching Drama: A Mind of Many Wonders* by Morgan and Saxton (1987); *Drama Structures: A Practical Handbook for Teachers* by O'Neill and Lambert (1982); *Structuring Drama Work* by Neelands and Goode (1990);

Story Drama by Booth (1994); and *Dorothy Heathcote: Drama as a Learning Medium* by Wagner (1976).

Step 3: Although their point totals differed in the two charts, these five texts were the most often cited in both charts. It was necessary, therefore, to find further criteria by which to choose three of them to be analyzed for the study. The objective was to determine which three texts would present the broadest spectrum from the field of Drama in Education. In order to narrow my decision, I reviewed gender, geography, and text objectives. By text objectives, I meant that I wanted to avoid choosing three texts that were similar in what they were trying to do, or in their approach to Drama in Education. I wanted the broadest spectrum of theory and practice possible from the field.

From the point of view of gender, the selection was split: One text was written by a man; one by a woman; one was co-written by two men; one was co-written by two women; and one was co-written by a man and a woman. Geographically, there was less balance. Two of the books were written by British authors; one by an American about a British expert; one by two British-born women who live and work in Canada; one by a Canadian of British descent. Since Drama in Education began in Britain, with strong contributions being added by Canada, and now Australia, the national and geographical backgrounds of the authors, while narrow, was not unexpected. The most important criterion, therefore, had to come from the content of the texts themselves.

Morgan and Saxton's (1987) text, *Teaching Drama: A Mind of Many Wonders* is a coherent, logical guide for helping teachers understand what Drama in Education is, what it can do, and how to do it. They present and define the overall foundations of theory and its application into practice through example. Their analysis includes references, not only

to their own work, but especially to that of fellow experts from around the world. The breadth of information and clarity of organization make it a valuable text for understanding the theory behind Drama in Education and its application into best practice.

Two texts, *Drama Structures: A Practical Handbook for Teachers*, by O'Neill and Lambert (1982) and *Structuring Drama Work* by Neelands and Goode (1990), have several aspects in common. Both represent the Drama in Education approach known as *process drama*. The aim of both texts is to present teachers with specific structures that they may adapt for their own use. Both texts emphasize the *how to*, almost like a *recipes for teaching* format. They provide examples of practice, with theory as background. This is a reversal of the other three texts, which intertwine theory and practice in a more integrated fashion.

Story Drama, by Booth (1994), represents a very specific form of drama theory and application. Booth explains his own continuing exploration in using narrative, in the form of published stories, as the focal point for his drama work. His development of this approach has made this a definitive branch within Drama in Education theory.

Wagner's text, *Dorothy Heathcote: Drama as a Learning Medium* (1976) represents one drama expert observing and analyzing the work of another over a period of years. The text provides an in-depth analysis of Heathcote's idiosyncratic and inspired approach to Drama in Education by exploring Heathcote's theories as extrapolated from her practice. Heathcote herself helped with and approved of the resulting text. Both content and format, therefore, make it a particularly important text to include in the list of three.

As the aim of this study was to provide as wide an analysis as possible, I was drawn to those texts that dealt with the most varied cross-section of theory possible. Wagner's (1976) text was appealing because it dealt with an American author's approach to the most respected theorist-practitioner in the history of the discipline, Heathcote, who is British. This fact gave Wagner's (1976) text the greatest breadth in geographical-national differences. As well, Heathcote's approval of this text created a form of collaboration that was unique amongst the five texts listed. Finally, Wagner (1976) was attempting to define Heathcote's theory through a combination of her own and Heathcote's analysis of Heathcote's best practice. This dual analysis itself interested me.

Needlands and Goode's (1990) text and O'Neill and Lambert's (1982) texts were ones that I would use constantly as references for teaching. However, both seemed directed toward providing strategies for practice, rather than theoretical foundations. As well, all four authors were British. I wished to find a somewhat more balanced geographical representation, if at all possible.

Booth's (1994) text appealed because it represented a Canadian approach. I have heard him speak many times and admire his ability as a verbal performer. While I am aware of his expertise in areas of narrative, pedagogy, and literacy, his views on, or use of, movement were, at the time of writing, a mystery to me. I thought his text might offer important insights for analysis of the role of movement within these areas. As well, his text represents his own emerging theory, his unique contribution to the discipline.

Morgan and Saxton's text (1987) was particularly appealing because of its emphasis on defining and presenting a wide spectrum of Drama in Education theory. I felt that this would provide an excellent opportunity for analysis of the role of movement. Their

geographical collaboration was interesting because Morgan lives in Ontario, and Saxton, on Vancouver Island. I have had the opportunity to watch and participate with Morgan many times and have observed Saxton on several occasions. I felt that my personal interaction with the authors provided an extra element that also set their text apart.

Therefore, my final selection of three texts for analysis were: *Dorothy Heathcote: Drama as a Learning Medium* by Wagner (1976); *Teaching Drama: A Mind of Many Wonders* by Morgan and Saxton (1987); and *Story Drama* by Booth (1994). Although I had not factored publishing dates into the criteria, I was pleased to note that this selection also represented three different decades.

Limitations and Assumptions

This is an interpretive, conceptual analysis of published, well-known texts that represent an overview of best theory/practice available. There were several limitations in the method of arriving at the purposive sampling of participants.

Geography was a limitation, as my list of participants was limited to those people in Canada whose work I know from firsthand experience. This is not exhaustive, and it eliminates some highly regarded theorist-practitioners from England and Australia, as well as Canada. Although the initial idea had been to select participants from each province in Canada, I was unable to find colleagues from the Maritimes, which eliminated an entire region.

I further limited the group of people I approached to only those experts in Drama in Education who actually teach the subject to other teachers, either through their having positions in tertiary learning institutions, or from their being asked repeatedly (more than

five times) to present workshops to teachers through the Council for Drama and Dance in Education (CODE) Conference, which draws teachers from around the world.

A further limitation is the selection of material to be studied. There are many journal articles that deal with movement specifically, and many movement, mime, and dance practitioners who work with Drama in Education teachers. However, for this study, I was concerned with the role and perception of movement that emerges from the most influential Drama in Education texts. This study represents an attempt to explore the role of movement within Drama in Education theory. Teachers approaching the discipline of Drama in Education tend to go to these texts first. This study was aimed at ascertaining what they will find out about movement and what perceptions, if any, they might formulate about movement from them.

Both the timing and the methods of communication with the participants represent further limitations. Depending on telephone messages and email, sent in July 2003, resulted in fewer responses than might have occurred had I been able to wait for a large conference gathering, where face-to-face approaches might have been more positive. Even waiting until the fall, when school and university activities had begun might have resulted in a higher percentage response rate from the participants.

I am assuming that participants were straightforward and honest in their responses; that their lists do provide a realistic and authentic sampling of the texts they find most influential in Drama in Education. Therefore, my final assumption is that, within the limitations outlined, the three texts that I chose to analyze actually represent highly regarded examples of best theory and practice within the field of Drama in Education.

Criteria for Evaluation

The theoretical framework for analyzing the information from each text was based on a construct (Appendix D) developed by Heathcote and Bolton (1994, p. 20) entitled “Levels of Commitment in Social/Cultural Development.” It was composed of a series of five increasingly widening and darkening circles, joined at the top by the task or action at hand. Heathcote and Bolton used this figure to represent a five-step process through which teachers gauge and deepen student engagement with the drama material being explored. Each subsequently larger, darker circle represented an opportunity for increasing student commitment to the work. The circles were connected by the task, or overall action undertaken, and through which the drama material was explored and extended. In verbal terms, the framework was:

Level 1: I do this: [what particular exercises are to be used?]

Level 2: My motive is: [why do I chose to do each of these?]

Level 3: I invest in: [what amount of time/effort will be needed?]

Level 4: My models are: [what forms will the exploration take?]

Level 5: This is how life should be: [what is the outcome I am hoping to achieve?]

These widening circles functioned like a beacon of light, sent from the teacher to illuminate students’ increasing awareness and understanding. However, in analyzing the texts for one element, movement, the opposite journey was required. The texts were the finished product of those widening circles. Analyzing the role of movement in the chosen books required starting with the teachers’ full spectrum of ideas, values, concepts, theories, and practice--as represented by, and outlined in, the text itself. From there, the

analysis had to proceed backward, narrowing these elements down to see how one element, movement, was applied in the practitioners' best theory in practice. Heathcote's diagram (1994, p. 20), therefore, needed to be applied in reverse. Analysis of the role of movement within and across the three texts, therefore, required that I proceed through the five levels in the following, reversed order (Appendix E):

Level 1: This is how life should be: [the text itself]

Level 2: My models are: [what kinds of movement activities are used?]

Level 3: I invest in: [how, when, where is movement used or expected?]

Level 4: My motive is: [what expectations are there for and from movement?]

Level 5: I do this: [based on the above, what are the outcomes of the use of movement?]

Data Analysis

Heathcote and Bolton's (1994, p. 20) construct (Appendix D) provided the theoretical framework for analysis within and across all three texts. Patterns of similarities, differences, and omissions were explored according to the issues arising around the (inverted) theoretical framework. This was accomplished through the application of a series of framing questions. The questions asked included: How is the role of movement recognized or used within the doing of the drama (perception); how is the role of movement used to further knowledge and deepen understanding (experience); and how is the role of movement recognized and acknowledged in reflection (insight)? Are (is) any of these three points stressed more than the others? If so, which one(s)? Are (is) any of them ignored? Are there times when movement stops being used? When does

this happen? Are there implicit or explicit moments or obstacles that seem to cause this? Are there examples of movement being used in spite of these apparently problematic moments or obstacles? Are there answers to these questions within the texts themselves? What role do *photos* and/or *graphics* play in the text? How do the authors *refer* to movement? Are there areas of blindness toward movement? Are these occasional, or permanent? How important are the references to *other theorists* to the use of movement in the text? What kinds of *models* of movement are explored? What patterns emerge around time *investment* and movement? When, within a lesson plan, is movement used? Is it a beginning, middle, or ending activity? Are there parts of the lesson that never use movement? Are there parts that always use movement? Does this vary? When and where? Are there other *motives* for the use of movement in the texts? If so, what are they? Is movement generally referred to implicitly or explicitly throughout the text? Are there changes or switches in this throughout the text? If so, where and when? Finally, taking all of the above into account, what role does movement have in this text?

Before attending to the text material itself, all parts of the text were analyzed: covers, graphics, photos, indexes, chapter headings, and bibliographies. These were cross-referenced to find patterns of similarities, differences, and omissions across all three texts. Do any or all of these areas of the text suggest that movement will be a factor in any way--either on their own or through some sort of signal to be found within them? What kind of presence does movement have in these parts of the texts? The role of movement in each of these areas was determined by patterns of similarities, differences, and omissions that emerged. As many factors as possible were all taken into account, compared, and contrasted through visual observation and note taking. For covers, factors

such as colour, wording, layout of graphics, and text were studied. Tables of Contents were examined for actual or suggested use of the word movement or some aligned wording. Indices were explored, studied, and notes taken on the number of times movement or movement models were listed. This included noting the number and names of reference texts used as foundations for movement work, in each text and then across texts. Each text was checked for discrepancies or omissions of entries between the actual texts themselves and the indices.

Once these referencing areas had been analyzed, the actual contents of the texts themselves were studied and notes taken. By applying the (inverted) theoretical framework, each text was studied individually, then cross-compared. The questions concerning if, how, when, why, and in what ways movement was present within them were analyzed by using the inverted five circles in the theoretical framework: the movement example being explored; models; investment; motives; and finally, the resulting fifth circle became the fifth chapter of observations and conclusions. Once notes had been taken on each text and the above-mentioned issues noted, the texts were then cross-referenced, to discover patterns of similarities and differences. As the texts were chosen because of their differing approaches, dissonances were expected. These were explored to see if the answers to questions raised in one text might actually be answered in another. Based on the information collected, a final interpretation to determine the aggregate role of movement as articulated in the three most influential texts was determined. This again involved the recognition and analysis of patterns of similarities, differences, and omissions across all three texts. The answers to the above questions were examined and compared for each of the texts.

The final section of the study contains my conclusions and their implications. It addresses the question of the presence of movement in the three texts. It addresses the question of whether movement is used either fully or partially, to “gain experience, perception and insight” (Booth, 1994, p. 26). Some of the obstacles that tend to stop movement from being used are addressed, as are some of the factors might create obstacles. How obstacles may, at least in part, be overcome is discussed. Omissions are noted, and the effect of their absence on the role of movement in each text, or, where valid, across all three texts, is analyzed. The overall role of movement as it is articulated within the three texts is determined.

A final section contains a theory for including movement within Drama in Education is proposed. This model is meant to allow teachers interested in movement to include it within their Drama in Education work. This model for introducing movement is meant, too, to be used in conjunction with any text the teachers may be using or wish to use.

CHAPTER FOUR: PRESENTATION OF ANALYSIS

The purpose of this chapter is to analyze the role of movement as it appears in each of the three selected texts by comparing and contrasting the results of the textual analysis.

Design Analysis

The covers, photos, tables of contents, bibliographies, and indices of each text were examined for explicit references to movement, other forms of kinesthetic movement (*dance, mime, puppetry, masks, games*), and aligned, active forms of endeavour (*roleplay, ritual, acting, simulation, auditioning, improvisation, dramatic play*) prior to the analysis of the written text. Photographs and/or other appropriate graphics, references to movement theorists or aligned theorists in *dance, mime, puppetry, masks, acting, improvisation* and *roleplay*, as well as implicit, embedded, or inadvertent use of movement were also explored. Although the authors themselves have little or no control over cover design, for example, covers do convey a strong visual message and therefore were included in the overall analysis. This study is to determine the role of movement that these texts present, and therefore, all elements, such as the cover become part of the message and must be included in the overall analysis.

***Dorothy Heathcote: Drama as a Learning Medium* (B. J. Wagner, 1976).**

This text was written by American author Betty Jane Wagner. It presents the theory and practice of British renowned theorist and practitioner, Dorothy Heathcote. It is based

Although there are no direct references to movement on the cover (Appendix F), an implicit idea of movement is suggested in the subtitle, *Drama as a Learning Medium* through the use of the written-visual gerund, *learning*. This gerund suggests an active interconnection between teaching and learning, between teachers and students.

The cover photograph of this edition (Appendix F) is of Drama expert, Dorothy Heathcote, seated at a small open desk. Heathcote, in mid-gesture, is speaking to an unseen audience. However, the viewer is peripherally involved as part of the audience, watching her, full of obvious enthusiasm, addressing them. The desk is small and confining for her, as if it were that of a student. This fact underlines the blurring of teacher and student roles, conveying that the *learning* used in the subtitle can refer equally to teachers, as well as to students. The cramped feeling of the desk also suggests that Heathcote may not stay seated for long, or that she has no intention of doing so. The overall effect of the photo is one of a lively teaching moment captured on film and strengthening the suggested *learning* of the subtitle's verbal-visual gerund.

In assessing the overall cover design, therefore, the solid red background, both front and back, creates a strong, compelling visual statement. The front cover has a solid, full black frame just inside the book edges, with small, white squares at each corner of the frame. Superimposed on the black frame and red background, little white squares serve almost as arrows, pointing to the white lettering on the cover. The name, *Dorothy Heathcote*, written in much larger type and with a narrow black shading, draws immediate attention. The black frame directs the eyes down to the photograph beneath the title.

Out of the 20 chapter headings in the table of contents (Appendix G), there is one explicit reference to movement: chapter 13 is entitled “Nonverbal Drama.” Eleven other chapter titles involve written-visual gerunds that suggest open and active processes, that could refer to mental, emotional, intellectual, pedagogical, written, or discussion work, as well as to movement.

In the bibliography, reference material is divided into various sections: works cited, bibliography (books and articles), works by or about Heathcote, dissertations or theses, videotapes, and films on Heathcote. These sections include one work explicitly about movement, another on kinesthesia, one on body language, and another on dance.

The four pages of index entries include several direct references to movement in various forms, suggesting that movement may have a strong presence within the text. For example, the word *movement* is listed under several separate page entries. These include one six-page section on movement and there is a two-page entry on stillness and movement (as theatre elements). Explicit allusions to kinesthetic movement include: *kinesthetic knowing, nonverbal experience, dance drama, games, mime, story theatre*. Other implicit or aligned allusions to movement are: *action* (its value), *acting, dramatic playing, improvising, performing, rituals* (she includes *nonverbal* here), *role drama, roleplaying, signalling and simulation*. Movement theorists Laban and Hall are included in the index, as well as in the bibliography section.

Teaching Drama: A Mind of Many Wonders (Morgan & Saxton, 1987).

This text was written by two female, British-born theorist-practitioners who at the time of writing, lived on opposite sides of Canada.

The cover (Appendix H) of their text does not include any explicit use of the word *movement*. However, the title, *Teaching Drama: A Mind of Many Wonders*, contains an implicit idea of movement through a verbal-visual mode of communication: the use of the gerund *teaching* in the main title suggests an active state, the action of teaching. It also defines the work as being for teachers, about teaching. As well, the subtitle, *A Mind of Many Wonders*, in juxtaposition with the main title, *Teaching Drama*, creates a mental and emotional leap. It transfers emphasis to include the receivers, the students. It also implies that content and outcomes for both teachers and students can involve imagination, fantasy, and an opening of mind, body, and spirit.

In assessing the overall cover design of the text, *Teaching Drama: A Mind of Many Wonders*, visually, the cover has a background of solid, bright, attractive yellow, broken only by the brown lettering of the title. The title font includes depth through partial shadow lines to give the letters a three-dimensional look. The colour draws attention to the book and makes it hard to miss amongst other books, especially for people who are attuned to colour, while the lettering gives a sculpted effect, also a visual-image draw for the eyes. There are no photographs or other images to accompany the lettering.

The table of contents (Appendix I) contains gerunds in two chapter titles: “Questioning and Answering” and “Planning.” Apart from this, no additional references hint at movement. Chapter headings outline a foundational framework behind the teaching, such as “Strategies and techniques” or “Evaluation and Assessment.”

The bibliography includes at least 22 references to works related directly to movement or to activities that involve movement. Among these are: *acting, auditioning, dance, games, mask, mime, puppetry, roleplay, and scene simulation*. It is worth noting

that these references are given not only in the bibliography section, but also as reading references at the end of the chapters in which the material from them appears.

Morgan and Saxton's (1987) index includes, *movement* as a one-page entry. Other explicit allusions to movement include: *dance drama, games, mime, signalling, story theatre*, while implicit or aligned allusions to movement include *acting, depiction, activity, improvisation, demonstrating, ensemble drama, expressive frame, dramatic playing, imaging (visual), interpreting, performing, presenting, ritual, role drama, roleplaying, roles to develop, simulation, and showing*. It is interesting to note that *auditioning, mask, and puppetry*, while listed in the bibliography, do not appear in the index.

Story Drama: Reading, Writing and Roleplaying Across the Curriculum (D. Booth, 1994).

This text was written by a Canadian author from Ontario, whose advanced training in Drama in Education occurred in Britain. The text represents his ongoing research into the use of story and story illustration as a springboard for Drama in Education.

While the cover (Appendix J) contains no explicit use of the word movement, it is implied in the verbal-visual use of the gerund *roleplaying* in the subtitle, "*Writing and Roleplaying Across the Curriculum*." In the full title, *Story Drama: Reading, Writing and Roleplaying Across the Curriculum*, the use of the verbal-visual gerunds *reading* and *writing*, while not suggesting kinesthetic modes of communication, do suggest an active state that involves teachers and students alike.

The cover photograph (Appendix J), the only photo in the text, is powerful and compelling. One tends to think of storytelling as a quiet, seated activity for both teller and listeners. The cover photograph negates this implication. On a snow-blue, dark-edged background, it shows five small, softly rounded sculpted androgynous and ageless figures crafted in a textured, whitish plaster-like form. They are standing in a small circle. At least one figure has an arm gently draped over another's shoulder. Of the two figurines whose faces are seen, one has the face inclined slightly upward, with eyes softly closed, and an arm gently open, as if invoking prayer, inspiration, or pausing in the telling of something; the second, to the right, seems to look straight ahead, into the circle. The figurine to the left of the teller has the head similarly inclined upward and an arm also slightly open. A strong, yet soft light emanates into the centre of the circle, illuminating the figurines from below. It is clearly a ritual moment.

This photograph has the power to mesmerize the viewer, just as the figurines within it are very still--trance-like. The still attention of the figures combines with the words of the title to create rapt anticipation. Words and photo seem to promise awe, wonder, and beauty; it is a mystery at the point of invocation. It softly, subtly, yet powerfully prepares to break the physically static spell that one might expect of storytelling and its consequences.

As for the remaining area of the cover, the photograph is immediately framed by a white section, which extends upward to include the title. The main title of the book, *Story Drama* is printed in the top part of this white, central section in large, red letters. Both the size and the colour of the letters, and the contrast of the bright letters against the white frame and blue background beyond it pull the eyes immediately to the title. The

eyes then scroll downward, toward the photo. This happens in part because the subtitle, which includes the visual-verbal gerunds appears in italics, gives it a subtle mobility that serves as a bridge into the actual photograph.

Beyond the white central section of the cover where the title and photo are placed, the remaining cover has a teal blue background on which there is an upward smattering of multi-coloured, superimposed, overlapping pattern of tiny arches. These arches seem to be stretched, inclined, squashed, or flattened, as if the paint were pressed by a wind or wave. The effect suggests soft but infinite possibilities in a gentle but inevitable flux.

The table of contents (Appendix K) contains no explicit uses of the word movement or other associative words. The 14 chapter titles are composed of a main dramatic title, followed by a parenthesized subtitle of teaching objectives to be included in the chapter. For example, chapter 14 is called “Trusting the Sea People (Evaluating Growth in Story Drama).” Use of verbal-visual hints (gerunds) that strongly imply movement are scattered copiously throughout both the dramatic titles and subtitles of the 14 chapters.

The bibliography has two titles that involve the activity “play” and a story title that uses the gerund *dancing*. Most of the titles revolve around literacy, language, drama, and include a large number of story titles or storybook titles.

As a final note, there is no index in *Story Drama*.

Implications of Findings

Several points emerged from this exploration of the covers, the tables of contents, bibliographies, and indices of the three texts. Terms associated with movement in these areas of the texts induce expectations around possible use of movement within each text.

And each text involves sufficient guideposts to expect that movement will be present. The results of the exploration of these extra-textual areas clarify the distinction between explicit, aligned, and implicit use of movement. The results also foreshadow possible difficulties in trying to distinguish and define inadvertent or embedded use of movement. One specific observation arises in analyzing the titles and covers of each book. An *embedded parallel* or multi-layered interpretation emerges between mobility or movement in the mental, emotional, or values (philosophical) sense and its physical counterparts. The existence of one form of mobility invites the expectation of the presence of, or at least the possibility of, the others; a symbiotic relationship is created between them. The popular expression "...an idea running through my mind" refers to mental activity, but the gerund is so physical, and the image so body-centred, that the phrase imprints the physical onto the mental. Like shadows or echoes, one meaning invokes the other.

This shadow promise of mobility is manifested through three different methods in the covers of the three texts. A constant amongst all three texts is the use of gerunds as written-visual signals in the titles: *teaching* (Morgan & Saxton), *learning* (Wagner), *roleplaying* (Booth). These gerunds imply impending action. Morgan and Saxton juxtapose the written-visual gerund phrase with the poetic phrase: "*A Mind of Many Wonders.*" Placed together--*Teaching Drama: A Mind of Many Wonders*--the title allows the imagination to soar with expectation. This mentally kinesthetic title holds a promise of active exploration for body, mind, and spirit. The *mind* reference unites both teacher and learner in the same magic.

The second method that suggests movement is the use of cover photographs in Wagner and Booth's texts, where the interplay between the written-visual gerunds and the images imply that something is on the verge of occurring. At the very least, out-of-desk activity will most likely transpire.

A third element that induces a mental mobility is to be found in the colours chosen for the covers. Both Wagner and Morgan and Saxton's texts use vivid primary colours (red, for the former; yellow for the latter) as solid background colours for both front and back covers. This draws attention to and inspires interest in the texts, especially when combined with the written-verbal gerund phrases. The soft, multi-coloured, arching, and serpentine patterns that cover the front page (only) of Booth's text provides an inviting, seemingly moving background that offsets the stillness of the standing, ritual figures. The colours on this patterning diffuse the light that emanates from the centre of the photo into the very corners of the front cover.

Uniting the results from these sections together creates expectations for the role of movement in each separate book. Movement can be expected to appear; how often, when, where, why, and with what results, will emerge from the analysis of the texts themselves. The answers to these questions can be obtained by applying the analytical framework from Heathcote's diagram (1994, p. 20) to each of the texts in a comparative way.

Theoretical Analysis

Having examined the overall design of each of the texts, the role of movement within and across the three texts was determined by applying the inverted version (Appendix E)

of Heathcote's diagram (Heathcote & Bolton, 1994, p. 20) entitled "Five Levels of Deepening Engagement" (Appendix D). Therefore, the five levels that were applied were as follows:

Level 1: This is how life should be: [the text itself]

Level 2: My models are: [what kinds of movement activities are used?]

Level 3: I invest in: [how, when, where is movement used or expected?]

Level 4: My motive is: [what expectations are there for and from movement?]

Level 5: I do this: [based on the above, what are the outcomes of the use of movement?]

Level 1: This is How Life Should Be

Wagner's (1976) chapter 13, entitled "Nonverbal Drama," outlines in detail Heathcote's theory of movement, her belief in its role in education, her theory of issues around its use, guidelines on how it should be taught to teachers, and how it needs to be used in drama.

Heathcote is cited in Wagner (1976) as stating that movement is and must be an integral part of all drama: "Each of us is a blend of verbal and nonverbal experience" (p. 165). As she often does, Heathcote transforms her theory of movement into a visual model (Appendix L). This illustration (p. 165) contains the simplified outline of a person, divided down the middle by a solid black line, with dotted lines extending vertically out beyond the left and right sides of the figure. The right side of the figure represents words--verbal communication; the left side, movement--nonverbal communication. Vertical lines extending out to each side represent increasing degrees of

sophistication: from the simplest or, to use Heathcote's own term, "casual," (p. 165) words or gesture, to "the most abstract image" (p. 165) for verbal communication, and to "the most abstract dance" (p. 165) for nonverbal communication. This illustration represents the foundation of Heathcote's thinking, writing, and best practice. It is the pivotal point of reference for exploring the role of movement through the remaining circles of the theoretical framework.

Morgan and Saxton's (1994) interpretation of the theoretical model Level 1, "this is how life should be," presents a very different format. In the second paragraph of chapter 2 (p. 21), Morgan and Saxton state, "Drama operates in two frames: the expressive frame (the outer manifestation) and the meaning frame (the inner understanding)" (p. 21). Although they present each frame as a separate category, Morgan and Saxton clarify that "The full power of drama can only be realized when the inner world of meaning is harnessed to the outer world of expressive action. Both are, and must be seen as, interdependent" (p. 21). It is through their guidelines on how the two frames of reference connect that the actual role of movement within the text is to be found.

In *Story Drama*, Booth's (1994) textual response to the theoretical framework Level 1, "this is how life should be," is based on story, on verbal and image narrative. Booth states, "story is a basic way of organizing our human experiences, a framework for learning" (p. 31). It is through his use of storybooks that the dramas unfold, and often, his text itself reads like a story. Booth elaborates through the following quote from Hardy's text on narrative, *The Cool Web* (1977): "Narrative, like lyric or dance, is not to be regarded as an aesthetic invention used by artists to control, manipulate and order experiences, but as this primary act of mind transferred to art from life" (p. 31). The

quote provides a powerful equation between drama, story, lyric, and dance. The phrase “primary act of mind” (p. 31) suggests a universal leap with which all humanity can identify.

The roots of the above are given in Booth’s narrative of his emerging understanding of drama. He relates his first attempt to apply new learning gleaned in a summer workshop with Drama pioneer Brian Way. Booth’s students swam for treasure in a sunken ship, and the results are best described by Booth (1994) himself: “And what those children did non-verbally with their bodies thrilled me to my core and I suddenly recognized the power of letting the drama emerge from the children’s imagination as opposed to my giving them constant instructions and orders” (p. 9). Movement, once more, is a central presence--and his primary source of inspiration.

Booth’s core tenet around drama is to be found in the following quote: “It is best if children are involved at the same time in experimenting with the flow of thinking, the flow of language and the flow of movement” (p. 69): Once again, there are parallels between the cognitive, the verbal, and the nonverbal; once again, movement is integral to drama.

Level 2: Models

Some models for movement are created by the authors in order to organize or classify material. These may include information from, or reproduction of, models from other experts. To continue the concept of visual considerations from the “covers” sections, these models are visibly distinguishable within the text because they are presented in list, illustration, or chart form. They create a kind of *textual movement*.

Both visually and cognitively, they provide a guide or shorthand to identify and apply material more readily. These can be thought of as theoretical models for movement.

There are various kinds of theoretical models involving movement within the texts. The nature of the models alters according to the nature of the text. Some models overlap, while some help to recognize and classify movement. Others are models in practice, central and idiosyncratic to the approach of the practitioners and/or authors. Some are inspirational models, based on altered or heightened states of being, dreams, nightmares, mystery, or magic. All three texts list or explain movement models as strategies or techniques within a drama.

Roleplay and Tableaux as Models

Teaching and acting through Drama in Education encourage active participation, often away from desks. Roleplay and tableaux are two of the cornerstones of Drama in Education. Both strategies are referred to by several names, and can be used in several forms. Roleplay may be called depiction, scene work, characterization, simulation, *what if* play: Tableaux may be referred to as still photos, freeze frames, images, still depictions, collages, or frozen moments. Roleplaying involves imagining oneself to be someone--or something--else. Time allotment and depth of identification may vary enormously, depending on the needs of the moment and the desired outcome of the work. These strategies may include individuals, groups, or a combination of both. Tableaux, the forming of still images that look like photographs, may also be given as individual or group work, or a combination of both. It is an extremely versatile strategy, as tableaux may be used to represent and reflect on abstract qualities, as well as on human situations,

values, emotions, and relationships. All three texts refer to both strategies extensively. Because of the centrality of these models for movement, they are not included in the analysis. This is not a negation of their importance, but rather an acknowledgement of it. The intent is to explore other models that are less evident, and that may be brought more into mindfulness as bases for movement.

Elements of Theatre

Another model or strategy--borrowed from the theatre--that is basic to the field of Drama in Education involves three sets of opposing elements used in creating, developing, analyzing, and sustaining drama. These are: darkness and light, sound and silence, stillness and movement.

Morgan and Saxton (1987) list these elements in their first chapter, which deals with the relationship between theatre and drama. They define each set of elements through brief examples of situations where they might be used. The three word pairs do not appear as such in their index. *Movement exercises* and *silence* are listed in the index (index, p. 230), not in conjunction with the elements of drama, but under Morgan and Saxton's chapter on strategies and techniques. *Movement exercises* (p. 109) are listed as strategies; *silence* (p. 147) is listed as a technique. However, a quote from the section on *movement exercises*, "Movement is as much about stillness and making form as it is about shifting in space and changing form" (p. 109), echoes directly back to the three paired elements of drama and to their symbiotic relationship.

By contrast, Wagner's (1976) index lists all three opposing pairs under "theatre elements" (index, p. 260). Within the text, Wagner refers to these elements or models as

the “three spectra of theatre craft” (p. 156). She dedicates over a page of text to discussion of each pair and uses clear, substantive examples from Heathcote’s practice to illustrate them. What is important, too, in Wagner’s examples, is the interplay between the two opposite forces, as well as using more than one set simultaneously. For example, in the section on *silence and sound*, Wagner recalls a lesson in which, “...a coach should drive into the middle of the village; the horses will stop, but nobody will get out. This is a mystery. They then decide that the coach will arrive in sound alone” (p. 158). In the section on *darkness and light*, Wagner recounts a daytime drama with children in a room without curtains. Wanting a darkened bedroom, Heathcote’s solution was “to have the children close their eyes and agree it is dark” (p. 157). A real candle added to the belief, and to the drama as the children slept on the floor. Wagner continues the description by recalling: “As they actually stirred from a state of stillness to movement, they moved in their imaginations from darkness to light” (p. 157). Another example of the interplay of the sets of opposites occurs in the *stillness and movement* section. Wagner writes, “At the point when this still figure turns, Heathcote’s going to get those noisy knights still...” (p. 160). Although it is the interweaving of these spectra that makes Heathcote’s use of them so noteworthy, the spectra are integral to all drama work. They serve as models for movement in these texts specifically, and in Drama in Education in general.

One offshoot of these elements that is particularly important for this study is the element of noise. Noise is a taboo in most classrooms, and a deterrent for teachers who are unfamiliar with the discipline of drama. Noise seems to indicate chaos, but it can be used effectively and dramatically as an integral part of the spectra of theatre elements. Both Wagner (1976) and Booth (1994) include noise in their texts in very specific ways.

Wagner's index lists "noise" (p. 259, index) and provides a paragraph on Heathcote's advice to teachers: "Although she knows that the dramatic situation often evokes noise, she wants only noise that fits the purpose" (p. 27). Within the section on *silence and sound*, Wagner gives Heathcote's advice: "lead a noisy class into noise...with a quiet class you might start with a near whisper" (p. 159). Wagner recorded this advice after watching Heathcote working with a group of rambunctious boys: "Make as much noise as you like in taking off that armour; meanwhile, I shall watch to see how you show that you are weary" (p. 159). Not only does this provide ideas and guidelines for teachers, it again intertwines the various opposing elements and clearly involves movement.

Noise is also important to Booth's teaching. In contrast to the other authors, Booth (1994) does not isolate or specifically mention the spectra of theatre elements within his text, particularly as he includes no index. However, the opposing elements are definitely included, and it is through Booth's use of noise that they come into play. A powerful example is given around a drama about the slaughter of the buffalo. Booth writes that both teachers and students participated as follows: "The group ran in place, creating a thundering sound" (p. 108). Using a tambourine as a rifle, Booth had the adults fall one by one. In the end, the children were left standing as witnesses in the midst of the slaughtered buffalo: sound into silence; movement into stillness. A second example begins with the chapter entitled "Three Thousand Voices" (pp. 125-129). The title alone conjures high levels of auditory and kinesthetic activity. Booth recalls the choral reading: "„,with thousands of children chanting and clapping on cue" (p. 125). Once more, there is a sense of silence and sound, stillness and movement, dramatic tension, and total release. Booth's (1994) text is rife with similar examples where he intuitively and

seamlessly uses these elements, providing readers with models in which movement is integral to the whole.

Movement Theories in Visual Formats

Unusual formatting of written text or the presence of graphic material on the page can create a sense of visual movement for the eye and focus for the brain that is parallel to the use of movement in teaching and learning. All three texts use visual formatting of text for encapsulating theory and attaching it to practice. Many of these are directly related to discerning where, how, and why to use movement. These charts and illustrations provide textual movement, as well as theoretical models for movement.

The clearest development and use of these theoretical models in visual formats comes from Heathcote. Wagner's (1976) text is dedicated to explaining Heathcote's theories and practice. Heathcote translates her practice into theory, and the theory into easily understood idea-visuals, or models. As movement is central to Heathcote, movement is most often embedded within these models. Among these is a simple drawing that accompanies the "Three spectra of theatre craft" (p. 156). While all the texts either mention or use these three sets of opposing theatre elements, Wagner's (1976) text shows Heathcote's visual manifestation of them. The simple diagram of three double-headed arrows strengthens the concept and helps, as in shorthand, to recall the opposing elements and their symbiotic relationship. As all three arrows are equal in length and are shown layered, one on top of the other, the diagram also suggests their interchangeability.

Wagner's chapter 13, "Nonverbal Drama," contains three visual models that work directly into the role of movement in the discipline. The first of these (Appendix M) is a three-column chart (p. 164) that explains Heathcote's understanding of the relationship between the verbal and the nonverbal. Wagner outlines Heathcote's belief that "...a nonverbal signal could show something of my feeling or attitude," and adds "...to tell you in a flash the why of all this, you need words" (p. 164). The chart presents: a first column with examples of nonverbal attitudes, the second column contains the link or bridge between the two sides--the word "Why?", the third column contains the reason for the nonverbal attitude in column one. The chart reminds practitioners of connections that may seem self-evident, yet that often slip into forgetfulness. It is an anchor model, useful for reawakening awareness.

The second visually formatted theoretical model applicable to movement is in the chapter, "Nonverbal Drama." Already mentioned (Appendix L), it translates Heathcote's theory of the role of movement into visual format. It presents a drawn human figure, divided down the middle, with the left side representing nonverbal expression, and the right side, verbal expression (p. 165). It goes from the banal to the abstract; from the unskilled to the highly skilled; from casual to formal. The degrees between the far right and far left create a continuum that implies the symbiotic and similar qualities of both the verbal and the nonverbal as languages. As Wagner phrases it: "The most abstract of movement can [thus] be shown as akin to the most condensed of language" (p. 167).

The third example of a visual shortcut relevant to movement occurs at the end of the chapter, "Nonverbal Drama" (p. 163). Wagner (1976) recognizes Heathcote's debt to movement analyst, Rudolph Laban (1879-1950). She includes lists (p. 168) of Laban's

eight movement “efforts,” as well as the “qualities” (p. 168) these efforts can manifest under Laban’s classification of “tempo, direction and degree of weight” (p. 168). As Wagner (1976) explains, “Like photography or graphic art, movement brings juxtapositions and relationships that can explode into new revelations” (p. 169). These entries (Appendix N) are valuable in that they facilitate the understanding and use of movement and help with classification and/or analysis.

Chapter 15, “Classifying Drama” (pp. 177-189) contains a further theoretical model related to the role of movement: It is a circular chart that Heathcote uses to establish and analyze “modes of exposition” (p. 183). Exposition refers to any external manifestation of thoughts, feelings, or ideas. It is what Morgan and Saxton (1976) term the “expressive frame.” Heathcote describes her model as, “All dramatic projections can be located on a continuum from the most ‘classic’ or highly stylized to the most ‘domestic’ or casual” (p. 177). The model’s inner concentric circle represents *classic* modes of exposition, while the outer circle represents *domestic* means of expression. Heathcote makes no distinction in modes of exposition—kinesthetic, visual, or verbal modes may be applied. Heathcote uses the same concepts and words to describe the opposite extremes of exposition in this double concentric circle model as she does for the vertical extremes in her illustration (Appendix L) of right and left hand of knowing (p. 165). In both the line and circle models, movement is interchangeable with images or the spoken or written word. All modes of exposition are languages layered within a universal model that make be shown in either a linear or circular format.

The formatting of material in Booth’s (1994) text creates textual movement in quite different ways. There are many letters from children and teachers, as well as sections of

dialogue--conversations remembered both in and out of the dramas. Several of these touch peripherally on movement. Two multi-page charts, however, directly include movement. The first of these is a chart entitled "A Model for Story Drama" (pp. 62-64). There are two columns: The first indicates the *what*, which deals with the stories themselves; the second column is the *how*, explaining the various steps to be used around the *what*. This second column includes many entries that require, or suggest movement; a section on *techniques and strategies* is full of movement models.

Booth's second chart-like example of textual movement (Appendix O) is a three-column list of strategies used for a drama on "selchies, mermaids and mermen" (p. 130). The first column of strategies includes many direct references to models for movement. The second column, labelled *activity*, describes how the various strategies unfolded; the third column, *assessment*, lists outcomes that occurred. The chart provides a concise visual reference for extracting the *what*, *how*, and *why* from Booth's drama. It is a model that can be applied to any one of his example dramas--and movement is woven throughout.

Morgan and Saxton's (1987) text is in direct contrast to the other two texts. Within Wagner's (1976) and Booth's (1994) texts, visual formatting of the actual text through charts, tables, and drawings is used intermittently to synthesize theory. Because Morgan and Saxton's (1987) objective is to analyze and present an overview of Drama in Education theory in a manner that is user friendly, their entire text must be seen as an example of various formats that create textual movement. The material is arranged as a continuous set of layouts for aiding organization, classification, and analysis. Models for movement and references to movement are scattered throughout. For this reason, specific

elements or sections of models will be extracted for analysis throughout my study, but the entire text must stand as an example of a model of theory in visual formats.

Games

Games represent one of the models for movement that is included in all three texts. The role of games tends to be underestimated in education. The metaphorical, symbolic, and dramatic potential of the themes are usually overlooked. The possibility of noise and chaos, while controlled by the shape and rules of the games, tends to relegate these activities to recess or physical education classes. As Morgan and Saxton remind us, "...a game has more uses than simply as a warm-up activity. It can be used diagnostically to assess the social health of the class...to develop group skills...as an analogy," and further on, "games are another way of looking at the human condition" (p. 109). Although only Morgan and Saxton's index lists *games*, each of the texts provides examples of the use of games within drama.

The most extensive use of a game as a model for movement and for drama occurs in Morgan and Saxton's (1987) text. They outline a class in which a teacher creates an entire drama by adapting the game "Down the Rabbit Hole" (p. 12). It was the teacher's application of the game that allowed it to become a metaphor for the issues at stake. She also had them keep at the game long enough that fatigue from physical exertion became a real factor, creating another parallel to real life and an opportunity for the teacher to make connections between physical, emotional, and psychic stress. This is a parallel of Heathcote's use of extended and extensive physical tasks to induce the same results of deepened mental-emotional commitment and understanding.

Although the other two texts do not included examples of a drama evolving entirely from a game, there are other applications of games as models that are worth mentioning. Wagner (1976) recounts that during a drama about an orphanage, the young participants encounter a sad, timid, and orphaned ghost who inhabits “a never-ending hall” (p. 101). The children decide that the best way to help the ghost learn how to make friends, share, and enjoy herself, is through a game. With some side coaching from Heathcote, they finally decide upon “Hide and Seek” (p. 106). As Wagner observes, “Heathcote has handed them a gift, a chance to show her the one thing they know how to do best—to play” (p. 106). They enthusiastically teach the ghost--played by Heathcote as *teacher-in-role*—and engage in a round of the game. Booth (1994) believes that “We only teach when the art and the child connect, so that for the moment, each of us, child and teacher, belongs to the *what if* world” (p. 138). Wagner’s use of this example of a game provides: a wonderful switch in roles, with children as teacher; use of game as a model for movement; and an excellent example of a game used as much more than sheer physical activity.

In his three-column chart on strategies drawn from his drama work based on “selties, mermaids and mermen” (p. 130), Booth (1994) gives “games and exercises” (p. 133) a separate strategy section. He clarifies that the game he used provided a metaphor for the issues in the story to come. In his assessment column, Booth’s comments that the game allows “Co-operation through play. Working without teacher intervention” (p. 133) parallel Wagner’s (1976) observations about the “Hide and Seek” (p. 106) game in Heathcote’s orphanage drama. Booth’s example of a game is important, then, as it models the use of *games and exercises* as strategies that add directly to the drama.

Fantasy, Magic, and Mystery

Booth's (1994) use of stories, myths, poems, visual illustrations, and other fictional material permits him to employ the fantasy, magic, and mystery contained within them. Booth (1994) calls on the aesthetic, visual, and imaginative elements that stories possess and he uses them as models for movement within a drama. These elements include dreams, magic, rituals, images, ghosts, spirits, monsters, and imagined beings. These sources provide what could best be described as *inspirational* models for movement, in contrast to the theoretical models or games models already described. He explains that "old tales are powerful, telling of transformation, spiritual as well as physical loss" (p. 130), and that in picture books, "the setting(s)...are often rare and usually dramatic." Likewise, he comments about "Folktales... symbolizing deep feelings, using fantastic figures and events" (p. 97). Literature and illustrations encompass all these magical, fantastical elements naturally. They provide Booth with an endless set of inspirational models from which children can explore, and movement is often their first language of response.

The theory behind his particular use of these models is stated in this comment: "Because of the brain's ability to use metaphor, it can use the pattern of one set of images to organize quite a different set" (p. 43). Booth's text is so full of examples of his applying these elements into movement, of children "reconstructing symbols, images and narrative sequences through action" (p. 40), that it would take a separate thesis to analyze them. One example of this kind of inspirational model at work occurs around Booth's use of the story "Rider Chan," from author Paul Yee's *Tales from Gold Mountain*. In this

tale, a young Chinese immigrant delivering supplies to workers in the gold rush attempts to cross a river, but is grabbed by the ankle by a ghost, who releases him only when Chan promises to bury the dead Chinese workers whose bodies lie in the river, so they may be given eternal rest. As Booth says, “The situation of the ghosts in the river represents the very stuff of drama--the children can rise from the floor and move ghoul-like towards the rider on shore, entreating the living one to help them” (p. 34). He later describes the results of one group: “they used their arms, their bodies to supplement their cries of anguish...using voice and stance and presence in order to persuade” (p. 35). *Story Drama* is full of such examples, using the inspiration and imagination of narrative as a launching pad for exploration in movement.

Once Booth’s pattern of finding the magic and fantasy within narrative as an inspiration for movement is recognized, it is illuminating to view the chapter titles again. Instead of being merely allusions to stories, or the titles of stories themselves, they become more like codes or riddles, in which it is understood that movement will be inextricably intertwined. The question will be how it happens, and where, and what it does. The question of *if* movement will happen disappears.

Heathcote not only provides theoretical models, but she, like Booth, also uses the exotic, magic, mystery, and fantasy. In the foreword to Wagner’s (1976) text, O’Neill comments on “Heathcote’s use of archaic or exotic themes and locations” (p. x, foreword), and O’Neill quotes Heathcote’s own explanation for this: “the more distant and unfamiliar something is from everyday experience, the more engaging it is likely to be” (p. x, cited from Heathcote & Bolton, 1995). One example involves a drama about orphans in an orphanage containing “a never-ending hall” (p. 101). Wagner explains that

“Heathcote senses that this hall might be used to keep open the fantasy world...” (p. 101). It does serve for this, as the children are led down the never-ending hall by their fairy godmother to meet the ghost--Heathcote, as teacher-in-role. As Wagner says, “Heathcote’s instinct is to keep the forgotten language of image and dream alive and powerful...” (p. 173). Heathcote leads the children through fantasy, setting, and movement, into happiness, understanding and awareness.

Locale or Setting

Another powerful and omnipresent model for movement in both Heathcote’s (1976) and Booth’s (1994) work is derived from the theatrical element of stage setting, of place. This word refers not only to geographical aspects of where the drama takes place, the time period, time of year, and climate, but it also includes the socio-political setting and how space is handled, where objects are located and why this is so. Setting also involves the intangible aspects of the emotional, psychological, and perhaps, spiritual atmosphere of the people that imbue the setting with affective life.

In a play, the stage setting, the physical arrangement of set design, is the first element one notices as the play begins. It is the first step into the action and the drama about to unfold. The same happens in a drama; in order to begin, everyone must have a sense of where they are. And as Wagner (1976) states, “All a classroom drama normally has to work with are space and bodies...” (p. 65).

Booth’s (1994) use of setting, or place, as a model for, and into, movement is one of the most striking features of his work. His descriptions of his drama work inevitably begin with attention to aesthetic, to a strong visual sense of place. With the stories he

uses, these visuals can come either directly from illustrations or from the images that emerge from the written text. Booth's work often involves picture books that have no written text at all, such as William Baum's *The Expedition*. When using illustrated books, Booth always mentions both author and illustrator, and his drama work involves both, just as the book itself does. As an example, when invited to work in a Grade 2 classroom, in the midst of industrial, grimy, inner-city surroundings, Booth had decided to use the story of Joseph from the Old Testament "as a setting for the drama, in a time and place far from their city" (p. 32). He begins his own narrative of the experience with this statement: "Clyde Robert Bulla's illustrations of Joseph and his family are dark and full of mystery and they challenged my own understanding of the story" (p. 32). Booth harnesses the lyrical, poetic quality of both visual and written text, while also linking landscapes of geography, meaning, and emotion into one phrase. He continues the Joseph drama with: "We built a desert community...we found an oasis, cleared the sand, built troughs ... passed around a basket of dates to taste (real fruit that added a reality base to the drama)" (p. 32); all full of meaning, movement, sensation, deepening understanding, connection, and awareness of self and community.

For Booth, even story titles can become models for movement, as well as a setting the drama. Booth uses *The Dancing Tigers*, which he calls "a complex picture book" (p. 115) by Russell Hoban, as the basis for a drama about "modern society's encroachment on nature" (p. 115) in which "tigers actually dance the Rajah to death" (p. 115).

All three texts use multiple examples of arranging the drama space and the participants themselves in ways that speak directly to the social, political, and emotional narrative to be explored; to the power, or status concerns of the drama. Ceremonial

spaces are created with rearranged furniture and thrones are erected with chairs elevated on desks. Symbolic objects, such as ceremonial pyramids or the town well, are given special focus within a space. Groups arrange themselves, using the amount of physical space between them, and elements such as elevation, or stance (kneeling, or heads bowed) to underline their relationships to each other. Booth (1994), speaking of the story, *The King's Fountain* by Lloyd Alexander, illustrated by Ezra Jack Keats, speaks of “rugged terrain, with a great chasm between the man and the king....It leaves magical spaces for children to fill in” (p. 50). The quote again demonstrates that these elements of physical geography speak simultaneously of emotional, psychological, and spiritual geography, as well. They could be layered, together, as in Heathcote's continuum model of exposition (p. 177) mentioned by Wagner (1976). All of these arrangements involve movement in the actual doing of them; all prepare students for the layered drama that will evolve—and that can or will include movement, if teachers allow or encourage it.

There is an interesting contrast between Booth and Heathcote in this attention to, and construction of, special settings. While Booth starts from actual book illustration or written story descriptions, and then has students create geographical constructions based on them, Heathcote often does the opposite. Although, as Wagner says, Heathcote occasionally “uses photographs, painting or art objects” (p. 68), she will very often instigate a visual from the participants, by having her students take time to draw, or even construct, actual small models of the layouts of a town, for example, or a house, or the internal architecture of a building. These are left on display, as guidelines for the drama. Although Wagner (1976) mentions many of these in the text, she includes two examples of such drawings: One is the layout of a settlement of colonists (p. 69), while the other is

the drawing of a house where an elderly woman lives (p. 139). These visuals encapsulate information, ideas, geography, and history into simple, clear, symbolic forms. They are important because they represent another means of communication from which to work. They provide an anchor from which minds, imaginations, actual bodies, and dramas may move and explore, while still keeping the themes and physical geography of the drama setting at hand.

Whether working from art, or creating it, both systems provide guidance around the creation of space, but also leave space for imagination. All involve movement. The actual physical arrangement, or rearrangement, of the space helps the students enter the various landscapes of the drama they are preparing, physically, socially, and emotionally.

Ritual

Ritual is another important, staple model for movement that is used throughout the three texts. Ritual manifests itself through the quality and simplicity of movement; it is a condensed, purified, heightened synthesis of an experience that is simultaneously physical, metaphorical, and spiritual. It links reality with those realms that Heathcote describes as “the left hand of knowing” (Wagner, p. 170).

Morgan and Saxton (1987) reference a two-page section on ritual as a strategy. The authors define ritual and its pedagogical objectives: “Ritual, by its highly structured form and economical nature (all extraneous detail is cut away, every word and gesture must count) binds meaning together for the group” (p. 131). They further explain that ritual is used for “crystallizing meaning” (p. 131) and “to delay the action so that participants may realize the full significance of their actions” (p. 132). They provide sets of lists based on

different themes that may be used to provide the basis for ritual: departures, arrivals, celebrations, dedications/affirmations, and procedures, with themes that are rites of passage signalled by an asterisk. Movement is implicitly present in the lists of possible themes, such as in “the send off” or “marking territory” or “hoisting a flag” (p. 132). However, the body, the verbal, and the nonverbal are not specifically signalled. The section on ritual finishes with a list of differing teacher-in-role techniques that may be employed in using ritual as a strategy, such as “The one who knows”....“The one who does not know”....“The inspector” (p. 133). In summation, Morgan and Saxton’s (1987) section on ritual presents readers with the ingredients for developing ritual--a checklist of definitions, themes, methods, and motives. It is an example of “espoused theory” (cited in Mitchell & Sackney, 2000, p. 18, from Argyris and Schon, 1978), with no direct application to practice included.

Wagner’s (1976) index entry on rituals contains many individual page entries and one four-page section that divides rituals into the verbal and the nonverbal. As is the custom with Wagner, she pays tribute, even in the index, to Heathcote’s insistence on giving both modes of exposition equal attention. She explains Heathcote’s view of the difference in the two modes of ritual: “the nonverbal acts in that everyone usually participates simultaneously, and the verbal rituals [that] call for a response from each person in turn” (p. 79). As an example of the degree to which Wagner wishes the reader to understand the inevitability of movement, she qualifies the definition of verbal ritual with the reminder that “These verbal rituals may have a nonverbal component, of course...” (p. 79). Wagner’s (1976) consistency in presenting Heathcote’s views on movement remains intact.

A comparison can be made between Morgan and Saxton's (1987) and Wagner's (1976) titling of their sections on ritual. Morgan and Saxton label their section, "Ritual, reflection and distancing" (p. 131). These are concept words, and indeed, the text deals with the concept of ritual. It defines, dissects, and extracts themes: It gives us theory. Wagner (1976), by contrast, calls her four-page section "Using rituals" (p. 79), and, as the title suggests, the theory for, and behind, ritual emerges through examples of best practice. The titles of the two texts echo the approaches followed--the verbal, conceptual emphasis on espoused theory on one hand; the theory in practice combination of verbal with nonverbal on the other. This raises several questions. Would there be consistent parallels between linguistic usage in titles and the content of the text to which it refers? Are there consistently correct clues about the role of movement embedded in the internal titles themselves? As for content, is it inevitable that the more the emphasis is placed on theory, the more the body, (that is, the nonverbal and movement) recede?

Innate Knowing

Booth's use of movement is intuitive, rich, varied, lyrical, and poetic, as well as dramatic. *Story Drama* (Booth, 1994) is full of examples where he requires movement considered abstract or classical in Heathcote's terms. The river of ghosts is one such example. Another drama involves two additional examples, both created by teachers observing a drama around the book, *The King's Fountain* by Lloyd Alexander and illustrated by Ezra Jack Keats. Booth states, "...the teachers created a living fountain," (pp. 60-61) and then, "...the teachers built, through collaborative movement, a helicopter" (p. 61). One of the teachers later wrote to Booth on the effectiveness of the

work: “I did not realize how menacing our giant human helicopter was until the children came in and screamed” (quote from participating teacher, p. 61). There is a whole chapter entitled “Monsters I Have Created,” with the subtitle “Writing and Drama” (p. 120). Along with writing and drama, there is also movement, as Vodnik, the monster, is manifested in a series of tableaux. Another example of the power of natural, poetic movement occurs around Booth’s use of a Thai folktale, *The Golden Swans*, with “thirty fifteen-year-olds in an inner city school” (p. 84). He recalls:

Perhaps the most interesting technique I tried involved the students moving like birds. There was no flapping of wings, no weak bird calls, no trying to outdo each other. Each boy and girl felt the swan movement in their spines. Music helped. (p. 84)

He does not explain how he helped the students achieve this, but it is clear that it did not happen after hours of physical training. Booth sums up the experience by saying, “That is the magic of drama, and anyone can come under its spell” (p. 84).

Heathcote also draws on students’ innate knowing and harnesses their natural capacity for movement. In the first paragraph of her text, Wagner (1976) states of Heathcote: “she is...consciously employing the elements of drama to educate--literally to bring out what children already know but do not yet know they know” and further on, “...to see below the surface of actions to their meaning” (p. 1). One of the key strategies that Heathcote employs to achieve these ends is to be found in her idiosyncratic use of *tasks*. Heathcote’s expectation that students can perform duties they have never actually done is parallel to Booth’s belief in students’ abilities to turn into ghosts or monsters, as

the narrative requires. The basis for both approaches is trust in innate knowing; both texts demonstrate the authors' trust in the nonverbal, as well as the verbal.

Tasks

The use of tasks is a strategy that emerges in all three texts; however, each text applies the concept differently, and often for differing reasons. Tasks may involve movement--often a great deal of it. When this occurs, tasks become models for movement.

Wagner (1976) identifies task as one of the hallmarks of Heathcote's drama work. Task is used to help students work their way into the depth of belief needed to make the drama possible. Once a setting is established, through readjusting furniture, seeing photos, creating maps, or a combination of all three, Heathcote's next step is to have students find typical physical activities to do within that space. In fact, even the creating of the space itself can often involve setting up tasks. She spends the time and effort to help students get a true sense of what they are doing, where they are doing it, and why. Some of the most vivid of these examples revolve around ships. She will have students collectively hoist sails or pull up anchor, or individually swab decks, make beds, wind ropes, polish surfaces, to name just a few. Moreover, she does this as an acting coach would, using Stanislavski's method of sense memory. She asks them to focus deeply on sensory details: how the rope feels against their skin, the roughness, its weight, its pull, how the salt water adds to the weight and the texture. And she has them work at the task, repeating the action until their bodies and their minds are transported through the action into the world being created: "...begin with pantomimed movement to build up

experience from the inside...” (p. 51). This work is about taking the time to establish detail, to involve all the senses, to engage the body physically and mentally. Heathcote *side-coaches* through suggestions, questions, encouragement, or scolding in role, when necessary. Task is Heathcote’s signature strategy.

Booth also uses tasks, but in a somewhat different way. First, instead of the word pantomime, Booth switches to the more contemporary, shortened version of the word, mime. Like Heathcote, once the space is roughly organized for the upcoming drama, Booth will use appropriate tasks to engage the students inside the setting. If the drama deals with explorers in a tropical setting, he might have students kick sand away to search for treasure, or hunt for food, eat a banquet, prepare an offering--all in mime. However, there is a difference in the importance of these tasks for the two theorist-practitioners. Tasks are not as central to Booth’s work as they are to Heathcote’s. Booth bases his work on already existing stories. Tasks fill out and enrich elements of the chosen narrative. Heathcote does not have an already developed, specific model such as a storybook as a starting point. She and the students create the story bit by bit. They do this through an accumulation of tasks and constant reflection on them. Booth takes less time, does less side-coaching, and requires less fine detail than Heathcote. She also continues many of the tasks long enough for students to experience the actual physical exertion required to do them. Fatigue becomes a factor, just as it is in the lives of those who are being represented in the drama. Booth does not engage in the use of tasks for extended periods of time. However, he does use tasks for enriching and extending belief, and movement and mime are always central to this.

Morgan and Saxton's (1987) text represents a different application of the strategy. It involves mime, and the inclusion of an ordinary, daily task applied as a distancing or *detouring* device. During a drama with theorist-practitioner, Gavin Bolton, high school students chose to do a drama about a young man in a car crash. The students, in pairs as the mother and father, must return home from the hospital. As Morgan and Saxton (1987) recount, Bolton has them "Choose a simple domestic task that Mr. and Mrs. Johnson would be doing together after their return from the hospital" (p. 11). From and through this action, Bolton guides the parent pairs to delve deeper into the consequences the accident has imposed. The banal tasks provide students with something to do while they speak and reflect in their parental roles. It is task at the domestic end of Heathcote's mode of exposition continuum, yet it provides the vehicle through which depth and the power of engagement are attained.

Level 3: Investment

In level 3, investment in movement (Appendix E), analysis is focused upon the quality and quantity of engagement that is found with the body, the nonverbal and movement within the texts. How can investment be measured? Or rather, how is it set up? One of the simplest ways to gauge the degree of investment in movement in each text is to see the explicit, overt role it is given. How do the different authors speak about movement, the body, and the nonverbal? Are there points of connection or examples of dissonance between espoused theory and theory in practice? Do the authors' personal attitudes come through the texts? If so, does this add to connections, or create dissonances? And how are movement, the body, and the nonverbal presented in the

texts? Or in more theatrical terms, to turn that phrase around, what presence do the body, the nonverbal, and movement create?

Another area to analyze is investment in the *through-line*, to use an expression from dramatic literature, between models *for* movement (strategies) and models *of* movement (techniques or applications). A through-line suggests a connecting road. What quantity and quality of maps or clues exist for others to follow? Do the texts outline the routes taken, or suggest others, as demonstrated in the best practice of the Drama in Education experts outlined in them? This is the *how* of movement fitting into drama in education. How does it happen? How does it emerge from, live within, intertwine itself, or attach itself to the world of drama in education?

Textual Investment

Wagner's (1976) text offers clear investment to movement, the body, and the nonverbal. Wagner presents Heathcote's views on this by dedicating an entire chapter to the theme. The chapter, "Nonverbal Drama" outlines Heathcote's views on the nonverbal and how the body is generally perceived in British society: "The average British person views her or his body as an instrument primarily for getting about, so he or she has developed a wider range of verbal than nonverbal expressions" (p. 165). Heathcote feels a need to counteract this tendency, since "each of us is a blend of verbal and nonverbal experiences" (p. 165). Wagner further states that "Heathcote is opposed to the artificial splitting up of movement and words" (p. 164). Wagner explains that Heathcote takes particular care in transferring this philosophy into her training of drama teachers, where movement is consistently interwoven into the material. Wagner sees this approach to

movement as one of Heathcote's core values and as a driving force in her theory and best practice.

Morgan and Saxton (1987) dedicate half of two separate chapters to deal with movement, the body, and the nonverbal. Chapter 2 of their text divides drama into two frames: the expressive frame and the meaning frame. Since the expressive frame refers to all forms of physical manifestations in drama, nonverbal and movement work are inevitably encapsulated within this frame of reference. A later chapter, "Strategies and Technique," expands on the concept of the expressive frame by listing and defining many specific forms of movement that the authors label as strategies. At least half of this long chapter--the longest in the text--is dedicated to issues around the body, movement, and nonverbal drama. In terms of the actual amount of text space dedicated to dealing with the body, Morgan and Saxton (1987) provide a clear investment in the role of movement.

Booth (1994) does not have a chapter on movement or on nonverbal drama, but he declares that it was the extraordinary results in movement during a class by early expert Brian Way that first inspired Booth to drama and its results. Even though it is not as openly declared, or separated into chapter format, as in Wagner (1976) or Morgan and Saxton (1987), Booth (1994) interweaves movement into every chapter and into every drama mentioned in his text, thereby giving movement, the body, and the nonverbal a dynamic presence.

Map Making

It is an important step that the body, the nonverbal, and movement be included in these texts. Of equal importance is to analyze how movement is incorporated into the

drama. What guidelines are given? What pathways are laid out? What maps are there within the texts for the reader to follow into using the body, the nonverbal, and movement?

Wagner (1976) maps out Heathcote's connections between movement and drama material by extending the discussion through two full chapters that follow on from the chapter on "Nonverbal Drama." In the first of the three chapters, "Nonverbal Drama" (pp. 163-170), Wagner presents the pivotal diagram of the human figure, divided down the middle (Appendix L) that was explained in the section on models for movement. To reiterate, the diagram presents a continuum from "the most abstract image" (p. 165) on the extreme right, which, as Heathcote states, denotes "Words, verbal knowing" (p. 165), to "the most abstract dance" (p. 165) on the extreme left, which Heathcote calls "Movement, nonverbal knowing" (p. 165). As Wagner herself says of the diagram, "the most abstract of movement can thus be shown as akin to the most condensed of language" (p. 167). Both the verbal and the nonverbal are given equal billing, to use a modern marketing term. They are connected in the human form and in human psyches. In all that pertains to the role of movement, this is the most important concept, and the most important figure to be found across all three texts. It illustrates Heathcote's belief in the centrality, equality, and connection of the nonverbal with the verbal.

Wagner (1976) outlines Heathcote's concept of "the left hand of knowing" (p. 170) as the title of, and content base for, the next chapter. The left hand of knowing is Heathcote's term for the richness of the intuitive, the unknown, the mysterious, the awe-inspiring, unconscious kind of knowing that underlies scientific, historical, human knowledge. Wagner (1976) says, "Heathcote's instinct is to keep the forgotten language

of image and dream alive and powerful as she sets it next to scientific facts, which must then withstand the pressure of the old truths” (p. 173). Wagner explains how Heathcote incorporates these intangibles into her theory building, her practice, and her teaching of teachers. Wagner (1976) states: “Left-handed knowing takes it all in and makes of it a synthesis, a vision of the whole” (p. 170). This chapter is an important link or pathway in attempting to understand how movement fits into the scheme of teaching and learning in general, and Drama in Education in particular. Like the students and student teachers with whom Heathcote works, “[we] are pushed to weather ambiguities, to carry incompatibles side by side” (p. 173). Nonverbal knowing, this movement side of the equation, creates a mirror reflection that helps verbal knowing reflect upon itself, or *know its knowing*. As Wagner says of Heathcote’s use of the left side, nonverbal world of knowing, “She’s headed for a truth where mere facts are not what matter, for the deep knowing that makes information come alive, for experience that breeds energy” (p. 176). Becoming aware of the left hand of knowing not only gives permission to include it in teaching, it presents the challenge that if transformational experiences are to occur, it is needed.

However, Wagner, like Heathcote, realizes that simply acknowledging connections or pathways between the verbal and the nonverbal is insufficient. How do movement, the body, and the nonverbal remain engaged and entwined within the drama? Having presented a human figure (Appendix L) in chapter 13 that shows the connection between the (verbal) right and (nonverbal) left sides, and then explaining the left hand of knowing in chapter 14, Wagner now invests a third chapter, “Classifying Drama” (pp. 177-189), to exploring the issue of how to connect and maintain both sides in drama work.

Wagner begins the chapter on classification by outlining Heathcote's preferred method for analyzing drama, which is "to analyze student responses in terms of their modes of exposition--in terms of the way the drama is projected" (p. 177). Wagner introduces another of Heathcote's diagram-charts (Appendix O) labelled, "Mode of Exposition or The Way You Project a Drama" (p. 183). Heathcote isolates 14 themes through which any culture may be studied: "commerce, communication, clothing, education, family, food, health, law, leisure, shelter, travel, war, work and worship" (p. 182). She presents these themes as equal sections on a circular chart, with each theme as a section title. However, the circle is composed of two concentric circles that cut through the thematic sections. The outer, larger circle represents the *domestic* or casual mode of exposition possibilities that might be presented through the themes; the inner, smaller circle represents the *classic* or more highly stylized modes of exposition possible. Heathcote's chart represents an exhaustive list of suggested applications that can use kinesthetic, visual, or verbal modes of exposition. The chart is the culminating map that provides themes, theory, and practice combined.

Heathcote's circular chart (Appendix O) reappears, in altered form (Appendix P), in Morgan and Saxton's text (p. 181), in their second to last chapter, called "Planning" (p. 156-189). At first sight, it appears that Morgan and Saxton's inclusion of a similar chart might suggest that they have followed a route similar to Wagner's in providing a map or through-line for using movement within a drama. This assumption is further strengthened by the fact that the chart introduces the section on classifying drama, which Morgan and Saxton refer to as "categorizing" (p. 181). A closer analysis, however, reveals that the internal division of the circle into two concentric sections representing

classic and *domestic* modes of exposition, are gone. The authors explain that; “Categorizing starts with classifications which suggest ideas” (p. 181). They deliberately eliminate the expressive frame, leaving only ideas from which to explore the meaning frame. This decision erases the map that connects the verbal and the nonverbal, leaving no guidelines on how, or if, the expressive and the meaning frames lead into one another.

To complete the metaphor of mapping, unlike Wagner’s (1976) text, Morgan and Saxton’s (1987) chart has no markings connecting the expressive mode to the meaning mode. Possible applications of body, nonverbal, and movement strategies are left like colonies in a wilderness. Each knows of the others’ existence, but they haven’t found the pathways, or at least, they have failed to map them. Each explorer must make his or her own connections.

Booth (1994) uses the stories he selects as maps, so textually, theoretically, and practically, he follows a different path. The verbal and the nonverbal emerge, merge, or submerge according to need and desire, creating a natural, intuitive, holistic approach. Although there is no specified series of roadways, Booth’s practical-lyrical approach is, in itself, a map, though it looks and feels more like one from Tolkien’s Middle Earth, than an academic, theoretical one. It is found by following the left hand of knowing.

Linguistic Investment

One of the most unexpected, and telling encounters of investment with respect to the role of movement, the body, and the nonverbal, comes from the use of language. Morgan and Saxton (1987) state that “drama is language...language in its very broadest sense...a non-verbal/verbal code for encapsulating and sharing experience” (p. 110, quoted from

Bolton, 1979, p. 119). If language is a non-verbal/verbal code, then this fact should be reflected in the written language of the texts.

The role of movement within these texts emerges according to the way movement, the body, and the nonverbal are referred to, or excluded from the writing; in the suggestions that are made or omitted; and in the attitudes that are disclosed. An example of a missed opportunity would be to speak of a student's heightened verbal skills during roleplay, without referring to the child's increased physical bearing or presence. Another example would be to refer to a student's advance in cognitive understanding, as demonstrated through verbal or written outcomes, with no acknowledgement of or comments on the equally important physical experience. In the most obvious terms, the use of language as investment in movement occurs at these simple descriptive levels.

Each text reaches a different level of achievement in this area.

Wagner (1976) is extremely clear in explaining Heathcote's belief in the connection between verbal and nonverbal work. As the cornerstone to the chapter, "Nonverbal Drama," she uses Heathcote's human figure model (p. 165) that visually and literally embodies the verbal with the nonverbal (Appendix L). More importantly, in her use of language, virtually the entire Wagner (1976) text commits to parallel use of the verbal and nonverbal. Wagner is faithful to Heathcote's beliefs by consistently referring to the physical and the emotional, the verbal and the nonverbal, movement and meaning. It is a model of inclusive linguistic use that fulfills the Bolton quote: "drama is language...language in its very broadest sense...a nonverbal/verbal code for encapsulating and sharing experience" (Morgan & Saxton, p. 110, quoted from Bolton, 1979, p. 119).

Booth (1994) is less consistent than Wagner (1976) in connecting the verbal and the nonverbal in his language use, but his descriptions of physicality and movement are so lyrical, powerful, and dynamic that there remains an overall sense of connection.

Morgan and Saxton (1987) do not consistently interconnect the verbal and nonverbal. There are endless examples in which the nonverbal, the body, or movement, are excluded from descriptive passages. They write of voice, with no mention of body; of increased verbal articulateness, without commenting on the attendant increased physical bearing that must accompany it; of heightened language, with no mention of heightened physical presence. As their adaptation of Heathcote's circular chart (Appendix O) demonstrates, their use of language emphasizes the verbal linguistic sides of drama, with references to physical parallels separated from the interpretive frame and relegated to the expressive frame. Language use parallels their separation of expressive and interpretive frames, creating divisions rather than connections.

Dissonances in Investment

There are two examples in Morgan and Saxton's (1987) text where the distinction between strategies (when to use movement) and techniques (how to apply movement) raises questions. This is especially so in their discussion on the use of masks and of puppets. The bibliography contains two reference texts on mask training for performance and one text on puppets. Despite several references to them within the text, neither puppets nor masks are included in the index. Given the effectiveness of masks and puppets as connectors between expression and meaning, this absence is noteworthy.

The subtitle used to introduce these elements under the section on strategies, “Puppets, masks and craftwork” (p. 128) is also surprising. The term craftwork has the connotation of busywork, of a sedentary art project that has more to do with hand-eye coordination than with drama. Morgan and Saxton begin this short section with the warning that creating and displaying these elements as decorative devices does not indicate that drama has occurred. However, by defining masks and puppets within the realm of craftwork, and without clearly attaching this activity to the physical, expressive possibilities inherent in these objects, the authors may strengthen the idea of masks and puppets as decorative objects.

The section does include definitions of both masks and puppets as “interpretive devices through which the student can extend understanding” (p. 128). They state, “puppets can encourage the development of language in a reluctant speaker. A mask can transform a thirteen-year-old into an all-powerful king,” followed by the sentences: “The drawing of a coat of arms can transport a student into the life of the court. The making of a totem pole can provide a history for the tribe” (p. 128). In the part of the chapter dealing with techniques, under the section entitled “Detouring” (p. 137), the authors provide an example of the power of puppets in action. They explain that a set of glove puppets helped two young elementary students turn an argument into a discussion in a drama improvisation. Of the puppet version, they state: “The distancing produced a maturity of expression which was not available to the students before” (p. 138). This latter statement is the only specific example the authors provide of masks or puppets in action. To those unfamiliar with these elements, the brevity of the example might

inadvertently increase the intimidation factor, rather than entice teachers to further exploration.

The authors summarize the role of masks and puppets with the declaration:

We think the above strategies are particularly suitable in the post-Christmas period.

Students who have been working hard physically and mentally will appreciate the change to manual work, which requires the same attention of mind and body but in a different way. (p. 128)

This statement may further strengthen the idea that masks and puppets are best used as an art activity. If so, this would constitute a particularly unfortunate missed opportunity. The authors' classification of puppets, masks, coats of arms, and totems as craftwork, and their relegation of these objects to downtimes, overlook the historical, cultural, social, and artistic interpretive potential of these objects, and their power to incite exploration--kinesthetically, cognitively, emotionally, and spiritually. Masks and puppets are master connectors. They have the power to link the expressive frame and the meaning frame in ways that no other techniques can. By suggesting low investment in time and effort, the authors diminish the roles these objects could play in movement in particular, and in drama in general. The authors may be inadvertently eliminating some of the *many wonders* of their text's title.

Photographs

Except for the photographs on Booth's (1994) and Wagner's (1976) covers, there are no other photographs in any of the texts. Although photographs tend to date books, their

absence is, from a movement point of view, unfortunate, since the energy, enthusiasm, power, and empowerment of a photographed moment do indeed translate across time.

Level 4: Motives

The fourth level in the theoretical model for text analysis is dedicated to motive, to why movement is used. Motive is crucial to this study because the *why* will reveal to what extent movement is or is not meant to connect to meaning and to increased awareness of self and others. There is a general popular perception that movement, especially full-body, free movement work, is most useful as a warm-up activity, or for channelling overly exuberant levels of energy. Wagner acknowledges this attitude when she states, “Heathcote never reduces movement to a mere exercise as practice for the drama...I have never seen her lead a class in warm-up activities, as is common in improvisational drama in the United States” (p. 166). General perception also sees movement as separate from drama, or as being part of a series of sister arts, to which dance, mime, and creative movement belong. References are made to these perceptions in each of the texts. Wagner (1976) states Heathcote’s view, that “To isolate movement from words is to set it apart from other experience and thereby make it artificial” (p. 166). Morgan and Saxton (1987), in referring to games, state: “The teacher should be aware that a game has more uses than simply as a warm-up activity” (p. 109). And Booth (1994) laments that “At best, drama is seen as peripheral to the reading program. What is meant by drama...is simply a word game or a physical exercise to release tension” (p. 118).

Where does each text position itself in relation to these commonly held perceptions? Are the body, the nonverbal, and movement used as learning tools to introduce, explore, grasp, deepen, broaden, and reflect on issues that engage the participants morally, spiritually, physically, and cognitively? Are there dissonances in motives within or across the chosen texts?

The initial intention of listing each of the times the body, the nonverbal, and movement are used in each of these pursuits proved unrealistic. Movement is so consistently intertwined with theory and practice within Wagner's (1976) and Booth's (1994) texts, that to explore movement motives item by item would have required an analysis of all motives used in their approaches to Drama in Education--a feat beyond the scope of this thesis.

Motives Within Chapter Titles

In searching for examples of motives for using movement, it became apparent that the chapter titles in Wagner's (1987) and Booth's (1994) texts give either hints, or clear examples of motives for doing Drama in Education. In Wagner's text, this would include: "Building Belief," "Dropping to the Universal," "Finding Material Through Brotherhoods," to name just a few. In his table of contents, Booth (1994) places these motives in brackets after story references: "Language Growth," "Building a Classroom Community," "Encouraging and Promoting Thinking," "Literacy...," "Writing...". Given Booth and Wagner's consistent use of movement within Drama in Education, chapter titles can be used as a kind of shorthand list of motives for using movement within Drama in Education.

Via Negativa (Missed Opportunities)

Since analyzing the motives behind every example of movement use is unrealistic, different categories for analysis are needed. One system for identifying motives is to use what theatre pedagogue, Jacques Lecoq (from personal experience), entitles the *via negativa*, which roughly translates as *analyzing errors*. A review of missed opportunities around motives reveals some uncharacteristic slips back into the realm of generally held perceptions around movement.

At first glance, Booth (1994) seems to be falling into common misconceptions around movement when, in explaining how he weaves participants into a story and its issues, he states, “Each question the children ask me, every comment they make, all the concerns I raise, give insight into how I may want to construct the lesson: perhaps a game to open up energy, to initiate ideas...” (p. 52). On close reading, Booth’s statement involves two inferences that actually help the cause of games, as well the body-mind connection. His words reveal his understanding that, just as muscles and limbs spring to life, so do ideas and thoughts--with movement igniting the cognitive. Secondly, on examining where he intends to use a game, he places it within the drama itself, rather than as a “warm-up” to it. The game is an integral part of the drama to come.

A second example does involve an actual missed opportunity. In discussing his drama work around the story *Harald and the Giant Knight*, by Donald Carrick, Booth (1994) goes to great lengths to describe that the children “...(as) tenant farmers....described damage done....created tableaux to show extent of the damage....collecting and hiding food....mimed their offerings...” (p. 110). After this

lengthy work session, involving verbal as well as nonverbal participation, Booth states “Now we’ll begin the drama” (p. 101). All previous work--which has had a strong movement basis--is relegated to preparation for the *real work*, the *real drama*: a true, if unusual missed opportunity for Booth (1994).

Heathcote’s theory and practice differs. Because of her unique use of tasks, all the preparatory work that Booth mentions would be considered necessary parts of the drama itself. Throughout her text, Wagner (1976) honours Heathcote’s sense of integration without a slip. There are no examples of dissonances in motive in Wagner’s text.

Morgan and Saxton’s text (1987) does contain several examples of dissonance relating directly to motives for using movement. Before analyzing these, it is worth remembering their positive addition to the role of games within Drama in Education. Their example of one teacher’s use of the game “Down the Rabbit Hole” demonstrates the centrality and range of teaching motives that games can offer, if used as inventively and holistically as the teacher in this instance. This example provides a rare roadmap connecting movement within, or rather, as, the drama. It presents a model continuum between expression and meaning. Morgan and Saxton (1987) finish the game example by commenting, “...the tension engendered through the constraint of silence released a flow of spoken and written language which, for the majority of the students, was more expressive and powerful than they had demonstrated in their previous assignments” (p. 19); proof that games can be used to motivate learning, understanding, and reflection. However, from the point of view of the role of movement, there are seeds of dissonance within their quote.

The words Morgan and Saxton (1987) use in describing the outcome of the game are interesting in the light of a definition found earlier in their text. In their opening chapter, Morgan and Saxton state, “The *Oxford English Dictionary* defines tension as ‘mental excitement’ and we prefer this definition” (p. 3). This definition eliminates any physical connotation from the concept of tension. Rereading the summarizing statement of “Down the Rabbit Hole” in light of this definition, the authors stress that the advance in writing and speaking was due to mental tension caused by imposed silence. Benefit derived from the physicality of the activity, the stillness, the physical tension, and body control, are not brought into play. As in their preferred definition of tension, their motive seems to be to cast attention onto the meaning frame inherent in the game, but in so doing, they do not take advantage of the inherently present expressive frame.

Another dissonance in Morgan and Saxton’s (1987) text is similar to Booth’s (1994) example of defining movement as being outside the drama. Under a discussion of “Drama as Method” (p. 164), the authors relate: “A class of eight-year-olds have seen a cartoon of the Pied Pier and want to be the rats. A dance drama culminating in a procession following the Pied Pier satisfies them...prior to working in a role drama” (p. 164). A dance drama can be a complex, deeply meaningful part of a drama process, yet it is described in one brief sentence and separated from *real* drama. As with the wording used by the authors to talk of time, investment, and motives around masks and puppets, here the choice of the word *satisfied* to describe the outcome of the dance may also have the effect of minimizing the importance this particularly physical, expressive work of the children. It is another missed opportunity for the authors to connect movement and meaning into the drama.

There are other examples of this kind of wording that may tend to withdraw movement from drama in Morgan and Saxton's (1987) text. The first of these appears in the chapter on strategies, under "Depiction" (p. 110), which is described as "concretized thought" (p. 110). The authors mention that depiction is useful for "solving 'the disaster problem'" (p. 110), and continue with

...you cannot turn the classroom into an erupting Mount St. Helen's! However, you can make a picture of the moment the volcano blows, and the feeling quality will be much stronger in the depiction than if they tried to 'live through' the experience. (p. 110)

A classroom can be turned into an erupting volcano. This is the kind of experience that Wagner (1976) is referring to when she talks of Heathcote's aim "to bring out what children already know but do not yet know they know" (p. 1). It is the same innate knowing that Booth (1994) draws on when he expects students to create ghosts in rivers, or to become tigers who dance rajahs to death--"The dance of the silence that is partner to the violence" (p. 116), as one group of children named it. The volcano example echoes the missed opportunity around the Pied Piper dance drama. As well, viewing disasters as *problems* may cast a shadow on a rich source for drama. The warning against full movement exploration widens the gap between expressive and interpretive frames and could increase fears readers might already have toward movement. Morgan and Saxton's (1987) idea of depiction as referring to a static state, such as a drawing or a human tableau, is consistent with their definition of tension, in which physical references are absent. Their words and their message suggest that they are comfortable in the meaning

frame, but they tend to avoid the frame that includes movement. This may have the unconscious effect of widening the chasm between mind and body.

Morgan and Saxton's (1987) quote about volcanoes in classrooms raises another question. Gardner's theory of multiple intelligences (1983) posits that all forms of intelligence--kinesthetic included--should be accessed in the pursuit of knowledge. Given this research, the authors' statement that for depicting a volcano, "the feeling quality [of the drawing or tableau] will be much stronger [than the 'living through']" (p. 110) may not be true for many students. The movement point of view, and Gardner's research would suggest that teachers should be encouraged to try all forms of exploration--including living through the experience of creating an erupting volcano.

There are several other examples of unexpected dissonance between what Morgan and Saxton (1987) say--their espoused theory--and their directions for theory in practice. In their chapter, "Strategies and Techniques," all of the strategies listed in the expressive framework are models for movement and each contains a comment linking movement clearly and specifically to the meaning frame. To cite a few examples: dance drama is defined as "finding concrete expression for abstract ideas" (p. 110); mime is "expressing thought and emotion" (p. 111); under "sound (verbal)" the equation is that "training the voice, like training to be an expert in mime..." (p. 112). Near the beginning of the list, under movement exercises, Morgan and Saxton declare, "...Although movement exercises help to develop the expressive instrument, they can also be taken into the meaning frame" (p. 109). However, these suggested connections between expressive and meaning frames that appear in the lists of movement strategies are not mirrored in the list of interpretive or meaning frameworks.

Morgan and Saxton's (1987) list of interpretive strategies in the meaning frame is almost exclusively concerned with verbal or written responses. Under "Story" (p. 114) and "Monologue" (p. 115), there is no mention of movement strategies, such as mime, movement, dance drama, or depiction (tableaux) as models for expression. The first strategy Morgan and Saxton list under "Meaning Frame Orientation" (p. 113) is "Discussion" (p. 113). They state, "If the teacher uses discussion in role, she must be aware of maintaining the dramatic interest in a basically inactive activity" (p. 113). Here the authors hint at a wish for more movement--an opportunity to suggest some applications from the expressive frame. Under "Script," the authors comment that students "can...interpret it as a dance drama..."(p. 117), and continue with: "These activities build meaning..." (p. 117). Those teachers new to movement need a stronger endorsement, a more compelling invitation to use movement within script writing and development. They need meaning-building explained more fully. Similarly, under "Dramatic Playing," the authors suggest that "the students are not required to get out of their seats until, and unless, they themselves suggest it" (p. 118). From a movement point of view, this could be interpreted as encouraging students and teachers to stay away from any form of movement, rather than including it into the drama.

Dissonances continue in the section entitled "Theatre Genres" that begins with the objective that it will explore "...the interaction of the expressive and the meaning frames..." (p. 121). Throughout this section, an abundance of references to movement appear. Under "Choral Speaking" (p.122), the authors state that "some movement of a simple nature may be introduced" (p. 122). The temerity of the phrase suggests that movement is worrisome enough that it must be meted out with care. "Reader's Theatre"

is defined as “a theatre of the mind” (p. 124), followed by the statement, “therefore movement is restrained and generally abstract in nature” (p. 124). Abstract movement tends to be free, large, and unfettered. This view is found in Heathcote’s human figure model (Appendix L), as well as her continuum of exposition model (Appendix O), in which *abstract* represents the most skilled physical endeavours and is placed in extreme opposition to restrained movement.

The examples of dissonance mentioned above could put the authors’ stated intention of making meaningful connections between the movement strategies of the expressive frames and the inner understanding of the interpretive frames at risk of inadvertently strengthening the tendency to overlook movement strategies as effective tools for expressing meaning.

Summary

Level 5 deals with the outcomes of the analysis, with the discoveries concerning the role of movement throughout and across the three texts. Assessing the role of movement within the three texts reveals several important issues, as well as uncovering unexpected ironies or dissonances. In determining the role of movement, language is pivotal. It reveals the authors’ connections to, or separation from, the verbal, the nonverbal, and body. How, when, and why the authors use or ignore these connections in their writing reveals their awareness of the role of movement within the text and their overall attitudes toward the body, the nonverbal, and movement.

Wagner’s (1976) text provides the answers to this study. Not only is movement present in Heathcote’s theory and practice, Heathcote sees movement as inseparable

from, and equal to, verbal-linguistic work. As Wagner states, “To Heathcote, it’s anathema that a person can say seriously ‘I am a teacher of movement only’ or ‘I am a teacher of words only’” (p. 164). The body, the nonverbal, and movement are explicitly fused into best practice and the resulting theory.

Within Booth’s (1994) text, the body, the nonverbal, and movement are also present and important. He acknowledges that it was movement that created a pivotal moment in his teaching career:

And what those children did non-verbally with their bodies thrilled me to my core and I suddenly recognized the power of letting the drama emerge from the children’s imaginations as opposed to my giving them constant instructions and orders. I never looked back. (p. 9)

Although this recognition provides a foundation for movement within the text, Booth (1994) does not deal as explicitly with the nonverbal as does Wagner (1976). He dedicates no chapters to the nonverbal. He does not write of it as a specific issue for training teachers. He states no separate philosophy or attitude about it and makes no comment on societal use or disuse of the nonverbal as a foundation for his work, as does Heathcote. For Booth (1994), movement is a natural part of the unfolding of narrative and he writes about it with the same ease and frequency that he writes about the other elements of story and drama.

However, there are dissonances in Booth (1994). When discussing reading, or literacy, he frequently reverts to emphasis on verbal, written aspects and ignores nonverbal elements of the work. This phenomenon occurs when he is theorizing, or presenting teaching guidelines. It occurs far less in his retelling of his practice, where he

holistically unites the verbal and the nonverbal. This is a particularly important finding in analyzing the three texts, as the discovery of when Booth drops nonverbal references provides a bridge between Wagner's (1976) text and Morgan and Saxton's (1987).

In an analysis of the role of movement and its linguistic delivery, Morgan and Saxton's (1987) text stands apart for a number of reasons. The quantity of writing dedicated to nonverbal forms is similar to Wagner's (1976)--extensive. Neither Wagner (1976) nor Booth (1994) presents such an extensive, well-defined list of movement forms as Morgan and Saxton. However, Wagner's (1976) use of language consistently unites the verbal and the nonverbal and this interweaving is central to Heathcote's theory and practice. In Booth's (1994) use of language, connecting the verbal and nonverbal occurs naturally, with separation happening only when he explains the theory behind his own practice. What Morgan and Saxton (1987) do is diametrically opposed to the central axiom of Wagner's text and falls more decisively into the dissonance evident in Booth's text. Morgan and Saxton's objective in writing this text is to extract the theory behind *Drama in Education*. Brief examples of best practice are used to illustrate the theory presented. Their use of language mirrors the same separation between the verbal and the nonverbal that they establish between the expressive and meaning frame, between theory and practice.

In categorizing the theories behind *Drama in Education*, Morgan and Saxton (1987) may inadvertently strengthen the schism between mind and body. Their division of drama into two separate, distinct frames, while helpful as a mechanism for analysis, tends to isolate movement from the meaning frame. The authors consistently comment on verbal outcomes, without mentioning nonverbal aspects of the work. Dissonance is

increased by the tone and content of some comments that can actually lobby against masks, puppets, leaving desks, natural disasters, and movement in general. Morgan and Saxton's text, while including the greatest number of references to movement, can have the effect of diminishing the role of movement within the discipline.

Mapping

Lists of movement strategies, such as those in Morgan and Saxton's (1976) text, are most useful if there are guidelines on how to integrate them into the cognitive, emotional, spiritual, and reflective aspects of Drama in Education.

This search for connections is another important link in ascertaining the role of movement within Drama in Education. As well as language use, the authors' structuring of content can also strengthen or weaken the connections between the verbal and the nonverbal.

Wagner (1976) provides several types of maps that Heathcote has devised to help both teachers and students reconnect their bodies back into teaching and learning. Inclusive use of language is one of these. The variety of non-photographic visuals and theory-containing idea-visuals also provide pathways for connecting movement to meaning. Wagner creates maps, too, through the organization of her text. The placement of her three connecting chapters on nonverbal drama, the left hand of knowing, and classification of drama, explains the theory and outlines how that theory evolves through Heathcote's practice. This foundation culminates in the chart (Appendix O) through which nonverbal as well as verbal work can be applied and categorized. It is through this combination of textual structure, increasingly complex content, and consistently mindful

use of inclusive language around movement that Wagner is able to demonstrate how, where, when, and why movement belongs within the discipline of Drama in Education.

Morgan and Saxton (1987) map Drama in Education theory, and lay out clear steps for understanding it. They provide examples from best practice of influential practitioner-theorists, as well as including work from inexperienced teachers. They provide a long, well-defined list of nonverbal expressive forms. However, they do not present guidelines on how to make the leap from listing, to actually using, these forms as integral parts of Drama in Education practice.

Booth (1994) trusts the structure, the values, and the needs of the stories he chooses as the basis for his drama work; he lets them provide his guidelines. He becomes the thread that connects the children's imagination to the gifts the stories bring and never hesitates to use the body, the nonverbal, and movement whenever and to whatever extent they are required. Booth trusts that wonder and growth will come; he simply opens doors to let them in. Movement is an integral, natural part of that exploration.

Separating Theory from Practice

As happens with Booth (1994), the further Morgan and Saxton (1987) delve into theory, the greater the dissonance between the verbal and the nonverbal becomes apparent. This separation is not the only loss that occurs when they stress theory over practice. In writing their text on Drama in Education theory, the authors choose to use accounts of others' practice rather than their own. Wagner's (1976) account of Heathcote and Booth's (1994) use of his own practice capture the power of their teaching, as well as their theories--thus strengthening both. The pedagogical stance "we teach who we are"

(Drake, 1997) comes to mind. It is hard not to speculate what would have happened had Morgan and Saxton included more of their own practice in illustrating the theories they analyze. By not doing so, they withdraw the power of their own practice, thereby distancing practice from theory, a situation that mirrors their distancing movement from meaning. If experts such as Morgan and Saxton can fall into these traps, it underlines how difficult a task it is to maintain mindfulness of the problem and to work against it.

CHAPTER FIVE: CONCLUSIONS AND IMPLICATIONS

The aim of this study is to ascertain the role of movement in three influential Drama in Education texts. The results, in each case, are unexpected. Some of the implications that arise from the study are also surprising. What emerges is a series of ironic dissonances, as well as pathways that may lead to resolving them. What is needed is light on the matter, and outward action. The role of movement requires movement--and a great deal of liberation.

Conclusions

As expected, movement is present, and does play a significant role in all three texts. However, the actual results of the analysis could not have been more unexpected.

Wagner's (1976) text *is* the answer to this study. The depth and scope of Heathcote's dedication to mindfulness of the body, the nonverbal, and movement as an integral part of life in general, and of Drama in Education in particular, is exemplary. Had I read this text before beginning this study, the whole avenue of questioning would have been altered. Not only is movement present, it is entirely integrated within her theory and her practice. It is a cornerstone of her philosophy on life, as well as on pedagogy.

The centrality of movement in Booth's (1994) text is entirely unexpected, as is the way in which he uses it. Since his area of expertise is in literacy, reading, and verbal arts, to discover that his philosophy and best practice include dramatic and frequent use of movement is exciting. The power, lyricism, fierce joy, and dramatic quality of the movement work he elicits is as surprising a discovery as are Heathcote's views. His text

is a testimony to his trust that narrative connects to minds, hearts, imagination, and movement--in spontaneous, innate, and instinctual ways. Booth's (1994) text is a reminder that movement can be found in the most unexpected places. He fulfills the movement challenge very differently from Wagner (1987), but he and his text (1994) most definitely enrich the role of movement in Drama in Education.

On first overview, the many references to movement forms in Morgan and Saxton's text (1987) are extremely encouraging. On closer analysis, certain remarks and suggestions may work against movement, creating unexpected dissonances--again, where least expected. It is also surprising to realize that their text does not provide maps or guidelines for connecting movement into the heart of Drama in Education. In fact, it was in searching for Morgan and Saxton's suggestions on how to connect their lists of well-defined movement forms to their meaning frames that this absence of guidelines became apparent, as well as the realization of the importance of having them.

However, Morgan and Saxton's (1987) text should not be viewed as any less valuable because of concerns that may arise around movement. Rather than working against either the text or the material, the authors' creative ambiguity, to use their own term, provides several teaching opportunities. It presents a chance for critical analysis through exploring contradictions within the text. The authors' more ambiguous statements offer interesting cases of specific cultural perceptions within the text's given time frame. These provide a foundation from which to compare and contrast changes that have occurred in contemporary perceptions in society in general, and the discipline in particular. As well, the list of movement forms that Morgan and Saxton (1987) provide in their expressive frame, with the subsequent lack of connections to the meaning frame,

offers a teaching and learning challenge. One of the aims could be to develop connections, to complete the map, using the theories presented by Morgan and Saxton (1987); it is an exercise in completing the task that the text itself lays before us.

How Time and Change Affect the Messages in the Chosen Texts

As often happens over time, shifts in perception, style, and attitudes can arise that may alter how we view these texts. While some of these are relatively easy to assimilate, others may affect the overall message of the texts.

Within Wagner's text (1976), one specific anachronism in language use does cause the text to suffer. Wagner (1976) uses the word "pantomime" to describe actions that use imagined objects which are not actually present; for example, for hoisting sails, students use imagined ropes. Once used to define a genre of nonverbal theatre with a rich history, pantomime currently refers to an art form that emphasizes illusion-making skills. It tends to conjure superficial theatricality, devoid of deeper meaning. This contemporary perception of pantomime can negatively affect our view of Heathcote's use of pantomime as the basis for *tasks*, the cornerstone of her Drama in Education work. While Heathcote's practice is proof of the effectiveness of this attention to tasks in every step of drama--from edging in, to deepening commitment, to giving time for in-role reflection, to being a source for discussion and writing--the reference to task as pantomime might lessen its attractiveness as a practice to emulate. Although Wagner is careful to assure that Heathcote is not after perfection in gesture, but is using the work for meaning, the precise illusion-making technique associated with the word, and the shadow of superficiality may drive away interest. These perceptions of superficiality and skills-

based perfectionism also set up a contradiction that seems to work against the entire spirit of Drama in Education. In our present context, this use of pantomime--both the word and the concept--might act as a deterrent to the overall richness of the text.

Booth's (1994) text, the most recent of the three, does not yet show signs of suffering from changing perceptions. It is worth noting that he refers to the task activities which Wagner calls pantomime by the more current term of *mime*. As well, with this text, Booth is voicing emerging theory based on years of his own practice and contemplation. He does not work in terms of Morgan and Saxton's (1976) dichotomy of two frames, but lets both expressive forms and meaning evolve from the demands of the narrative. And, because he is basing his work on literature, which tends to have long life, it is very probable that his work will enjoy the same.

The effects of time, changing styles, and preferences are particularly evident in Morgan and Saxton's (1987) text. The importance of this work cannot be underestimated; the authors are extremely successful in their goal to step back, analyze, and present the full breadth of the theoretical foundations of Drama in Education in a manner that allows even the uninitiated to understand and begin to use these techniques. It was and is an enormous task. The fact that the text has been translated into over 20 different languages attests to the authors' success, as does its presence as one of the three most influential texts according to the experts approached for this study. However, in attempting to provide scope, certain elements are lost. From the point of view of movement, there are several losses.

Morgan and Saxton's (1987) decision to separate drama into two frames--the expressive frame and the meaning frame--may result in augmenting our perceived

division between mind and body. The importance of the meaning frame is unequivocal. The expressive frame does not fare as well. As the desired, final outcome of the discipline lies in the meaning frame, it might explain the lesser emphasis on expressive modes such as masks, puppets, and dance drama. The separation of expression and meaning can create an inadvertent reaction against movement that is not unlike the reaction caused by the word pantomime in Wagner's (1976) text.

Morgan and Saxton's (1987) text is also caught in a particular time frame. At that time, there was a belief from some experts within the discipline that can best be summed up by theorist-practitioner, Bolton: "Can we not have both movement and drama running as two parallel activities in schools?" (1986, p. 38, as cited in Davis & Lawrence). As late as 1985 and 1986, the annual CODE (Council for Drama in Education) conferences in Ontario offered mime and dance drama, but movement per se was not included. Morgan and Saxton's (1987) text emerged at a time when there was a need for Drama in Education to present a competent theoretical face to academia, while simultaneously providing a text that could be used by the uninitiated. Given this background, the authors' tendency to emphasis meaning, rather than the role of nonverbal expressive forms, is understandable. It is an issue that could be fairly easily addressed in a new edition.

Implications

The outcomes of the analysis reveal a series of ironic dissonances that need to be addressed. Certain realities are revealed, certain implications emerge, and far more uncertainties fog the pathways of these implications.

The first question that comes to mind on finishing this analysis is to ask why the exemplary movement work that Wagner's (1976) and Booth's (1994) texts present, is not recognized? Why is their movement work not as well known as the rest of their drama work? Both experts' reputations are enormous. Their work is well disseminated. Heathcote has a fully developed and clearly presented model on movement that is so all-encompassing that it is to be emulated, yet it is the area of her work that is least known. When Booth's literacy work is referenced, movement literacy does not come to mind. Movement is magnificently present in both these texts, yet unless specifically sought out, its presence is unnoticed and unrecognized. It is invisible.

The invisibility of movement creates another set of ironic dissonances. This study in itself sets up one ironic dissonance. Wagner (1987) points out that "Heathcote is opposed to the artificial splitting up of movement and words..." (p. 164). Separating out the body, the nonverbal, and movement may result in fulfilling Heathcote's fears, that "To isolate movement from words is to set it apart from other experience and thereby make it artificial" (Wagner, 1976, p. 166). This suggests that Heathcote herself would not approve of this study. However, discerning where, how, and why movement is mentioned, and how it is used, is meant to strengthen the role of movement in Drama in Education and to demonstrate that movement is integral to the world of words, as well as to spiritual, personal, and cognitive growth.

The invisibility of movement sets up a second ironic dissonance. While at the beginning of this study, it seemed sufficient to point out that movement exists within the chosen texts, the results of the analysis create new imperatives. Not only does movement need to be separated out for this study, but it also it needs to lose its cloak of invisibility

across the whole spectrum of education. Movement needs to move more, to be noisier, louder, more in evidence, less acquiescent. It needs to be freed.

Movement is the silent, still partner to its own demise. In schools, it is the one truly repressed language. Classrooms are cluttered with desks in rows, with little extra space in which to move. Teachers follow a minimal dress code, as must students. Quiet, orderly conduct is required--aided by the desks, the rows, the silence, the regimented style of traditional classroom discussion with raised hands indicating a desire to talk. Overall, education remains locked into the vision of the Industrial Revolution, with schools built to mirror machines into which humans fit as cogs in the wheels of progress--and as close to machinery as architecture and socialization can achieve. Gymnasiums and open spaces are used for full-school assemblies, very large group activities, or physical education and sports events--the areas to which movement is relegated. And ironically, even gymnasiums are often filled with chairs, so students can *sit and listen* in assemblies or for special events. Movement is left out of the classroom--and even out of the gyms far too often.

Computers, video games, and television are further alienating society from movement. While the advent of these technologies means that the students of today are increasing their visual literacy, agility, and their digital response time, their overall physicality is being seriously reduced. Physical education is no longer required. As national research in both Canada and the United States has shown, obesity is now a serious problem amongst the young, as well as the adult populations. Movement is needed now, more than ever. What is ironic, too, is that the world has just (sat and) watched the recent Olympic Games, from their place of origin--Greece. The Greek

philosophy of balance between spirit, mind, and body is needed now, more than ever, and steps that need to be taken to help, but the steps, like the Greek philosophy, require balancing spirit, mind, and body.

From this study, there are several actions that Drama in Education teachers can undertake to increase the presence of movement within their own area of work. Many of them revolve around documentation and research, as well as classroom practice. Following are some of those actions that this analysis suggests.

Photographs

Movement often creates powerful visual results, and photographs can provide invaluable testimony to this fact. In bringing movement to a level of greater awareness, educators and researchers need to make photographs integral to their research. The field of movement and theatre provides many examples of the effectiveness of this practice. Meyerhold's (1948/1991) system of biomechanics is understood, not from written text, but from the photographs of his actors. More recently, an article by Lathrop (2002) on the history of movement education in the province of Ontario recounted that Canadian educators, on seeing photographs of children engaged in innovative movement techniques, were inspired to study in Britain, to learn these new educational directions for themselves. Contrarily, the arguments that photographs intimidate neophyte teachers, or that clothing and surroundings date the material, are not as powerful as the images they capture. Drama in Education experts should not depend on words alone, especially when dealing with movement.

Language

One of the most important implications arising from this study centres on language. Bodies cannot be figuratively reattached to heads, movement language to spoken language, or embodied knowledge to cognitive knowledge, until these attachments can be seen visually in writing and in photographs, and be heard in discussions and conversations. The example of constant parallel inclusion of both the verbal and the nonverbal in written and spoken language, as demonstrated by Wagner (1976) in her careful transmission of Heathcote's beliefs and practices in *Dorothy Heathcote: Drama as a Learning Medium*, must be followed. This task is parallel to contemporary culture's gender-neutral linguistic changes undertaken to manifest gender equality. As with linguistic gender neutrality, these habits will take time and full mindfulness.

An example of the ease with which mindful extensions of movement can slip occurs from Heathcote herself. It happens with the diagram (Appendix E) taken from the text, *Drama for Learning*, co-written by Heathcote and Bolton (1994, p. 20) and which forms the theoretical framework upon which this study is based. In summing up Heathcote's model, Bolton comments that "...this model has a static quality about it" (1995, p. 20). Heathcote's explanation dispels his concern, but she does not carry through on Bolton's critique by adjusting her visual--her diagram. The two authors' discussion around the diagram imply a spiraling process, yet the diagram remains as separate circles, joined loosely by task. They do not reflect their new verbal, cognitive understanding into a more exact visual representation of a spiral. This subtle oversight demonstrates the ease with which connections to and around movement may be lost or inadvertently

overlooked, especially when switching from one symbol system (verbal) to another (visual/spatial).

Critical Analysis

Through analyzing the role of movement within the field of Drama in Education, this study has uncovered several distinct implications for the discipline. Among the most important of these is the need for critical analysis. To date, those in the field have been generous and inventive. Theorist-practitioners have been busy educating others. However, one of the areas that now needs addressing is that of critical analysis. Many Drama in Education theorist-practitioners do critique their own work, sometimes very harshly; Booth (1994) in *Story Drama* and Bolton (1979) in *Towards a Theory of Drama* come specifically to mind. However, there is still little critiquing of each other's work. It is time for us to analyze others' analyses.

Critical analysis is needed to retrieve, retain, and readjust best theories and practices from those who have come before us. As this study was being written, Morgan and Saxton's (1987) text, translated into over 20 languages, is out of print in English. The same is true of many other theorist-practitioners. When these texts become unavailable, the authors' ideas and concepts also tend to disappear. A lack of critical analysis can lead to reinventing, or at least spinning, of wheels: For example, had Heathcote's philosophy and theories on the role of movement been more widely disseminated, this study would have been based on a different set of questions.

In the theatre, over millennia, theory and practice have been cycled and recycled, by pushing away from or springing off existing theory and practice into new exploration of

necessarily older forms. This study contains references to theatre theories and practice that date back many decades, or even millenia, because these concepts are still in use and still being analyzed. Drama in Education has not had millennia to develop, but it is time for critical analysis, for the pushing away and springing off, to become more common.

Authenticity

The analysis of these three texts reveals a great deal about research in general, and research in Drama in Education in particular. An important, if elusive implication of this study centres on the idea of authenticity, of trusting and being true to one's self, one's essence, one's values--and one's work. Booth tells us of his mistakes and his shortcomings, while describing his road to understanding the importance of trusting the dramatic imagination in us all, of trusting the strength of narrative, and in trusting his ability to help combine these elements to provide an enriched experience for all. Trust in innate knowledge of communicating through movement is an integral part of that lesson. Wagner's (1976) text is also about trust; she trusts the depth of her personal experience with Heathcote's theory in action. Both texts reveal compelling relationships between authors, theory-in-practice and theory-from-practice.

In separating theory out from their own personal practice, Morgan and Saxton (1987) produce two outcomes. First, they provide the readers with accessible theory. Second, their decision to avoid using their own practice distances themselves from their text. The immediacy and the dramatic involvement elicited by the other two texts are missing. Their choice creates a feeling of espoused theory (cited in Mitchell & Sackney, 2000, p. 18, from Argyris & Schon, 1978). The role of movement within their text is perhaps the

strongest example of all for this; like the authors themselves, movement is present, but distanced from the centre of the message.

Authenticity in Research

The idea of presenting theory to stand on its own is an approach to research that many in academia may view as the only valid one. Morgan and Saxton's (1987) desire to demonstrate the validity of Drama in Education as a discipline with a clearly articulated theoretical basis, and their decision to distance themselves from their text seems to have been driven by forces external to themselves, rather than having emerged naturally from their work. There is a sense of their working to prove something to others. This brings up several questions around research. Does theory, which is a verbal conclusion, always have to exclude, or underplay, the nonverbal? Are the intangibles that are inevitably connected to the nonverbal, to the "left hand of knowing" (Wagner, p. 170) not also intangibly connected to the verbal? Do the dissonances, as experienced through Morgan and Saxton's choices for separation of theory from practice, of expression from meaning, of the nonverbal from the verbal in language use, not teach us something about the importance of meaning in expression (movement forms), practice in theory and inclusive language use--especially in the discipline of Drama in Education? Is there something that can be learned from this dissonance that perhaps would be valuable to other areas of educational research? These questions bring to mind a quote from Gardner's (1983) *Frames of Mind* around the body/mind, movement/cognitive dissonances still so prevalent in present-day society:

This divorce between the "mental" and the "physical" has not infrequently been

coupled with a notion that what we do with our bodies is somehow less privileged, less special, that those problem-solving routines carried out chiefly through the use of language, logic, or some relatively abstract symbolic system.” (p. 208)

Were Morgan and Saxton to rewrite their text today, with the climate of qualitative research broadened, perhaps they might not feel the need to maintain such distance in order to validate the theory--but Gardner’s quote presents an ongoing challenge for Drama in Education research. Drama in Education is, by its very nature, theory in action and therefore, practice must be an integral part of writing in the field. Teachers must trust in the discipline, and in themselves and avoid pressures that push them away from this authentic centre.

There is one final implication around the need for critical analysis within and growing out of the field of Drama in Education. It is the need for Drama in Education theorist-practitioners to extend outward into other fields of research and practice. Few, if any, Drama in Education references, and even fewer references to the use of movement, exist in fields such as integrated education, reflective teaching, action research, liberation pedagogy, critical pedagogy, or narrative research, to name just a few areas. Drama in Education has a great deal to offer in each of these areas. In today’s educational research climate, it can provide many models for “turning teaching into learning,” to use the title of Lundy’s (2004) recent text. Moreover, as Wagner (1976) and Booth’s (1994) texts outline, these models include movement. Freire (1970/2001) has challenged us to liberate education, both for the teachers, as well as for the learners. Gardner’s (1983) research has reemphasized that all areas of education and educational research need to explore ways of including multiple approaches to teaching and learning. The field of

Drama in Education has already provided an abundance of theory in practice to address the above. It is time for serious, consistent, outward movement from the field of Drama in Education into other areas of educational research.

Summary

Acquiescence in maintaining the invisibility of movement and the body from teaching and learning is unnatural and detrimental. Brazilian theatre pedagogue Boal (1974/1985) begins his book *Theatre of the Oppressed*, with the thought that all activities of humanity are political, and that therefore theatre is political. The same idea applies if the word *movement* is exchanged for *theatre*. Suppression of movement is, ultimately, a political act. Only effective use of movement by interested teachers, plus continuing analysis, speaking, writing, and workshopping can counteract this tendency.

Demystification and De-reification:

Educators can encounter an abundance of obstacles against the use of movement, even from others within the educational system. Inexperienced teachers are afraid to explore movement because they have never been taught how to do so. Now that dance is an integral part of the curriculum, many skills-based dance teachers who misunderstand the power and simplicity of movement increase the intimidation factor for non-dancers. Principals, administrators, and curriculum developers fear the noise and chaos, as well as the pure physicality of movement. For all these groups, movement can be demystified by recognizing that it is the basis for all recognized forms of communication: *visual* communication through writing, drawing, and sculpting; *auditory* communication

through sound, speaking, and music; and *kinesthetic* communication through gesture, movement, and dance. This omnipresence of movement needs to be seen, heard, read, and repeated. As this study has pointed out, a clear pedagogical map--a theory for using movement--is also needed to break the reification of dance and sport as the dominant realms for movement. Only constant awareness of movement as one of a series of daily modes of communication will demystify it enough to assure detractors that it is the one language everyone speaks.

The Pendulum as a Model for Movement

The first step in developing a theory for using movement in teaching and learning is to develop a model on which to base the theory. The pendulum as a symbol embodies several layers of meaning in one metaphor (Appendix R). Most importantly, its very essence involves movement. The top, pivotal point represents the general material under study, while the circle at the base of the line represents the learning around the specific theme or topic being explored. Building on Heathcote's stick figure model (Wagner, 1976, p. 165) shown in Appendix L, all movement to the left of centre indicates nonverbal (kinesthetic) modes of communication and all movement to the right of centre, verbal (auditory and visual) communication. Communication close to the centre line is literal, grounded, simple, "domestic" (Wagner, 1976, p. 181), concrete, and "casual" (Wagner, 1976, p. 165). As the pendulum swings away from the centre line, it lifts off the ground, it leaps up into the air, risks, and soars into poetry, lyricism, drama, abstraction, skilled, complex, "classic" (Wagner, 1976, p. 181) modes of communication. The higher the arc, the more freedom there is from stasis and the greater the opportunities for individual creative interpretations--all within the inevitable laws of the arc created by

the path of the swing. Finally, movement to one side of centre involves equal movement to the other side, meaning that any degree of involvement in either the nonverbal or verbal realms inevitably causes an equal reaction in the other--whether or not this fact is recognized or utilized.

Putting Meaning into Movement and Movement into Meaning

This study clarifies the need for a pedagogical map to connect the spheres of movement and meaning to assure that students will “gain experience, perception and insight” (Booth, 1994, p. 26). There is a point of transmediation--literally a sticking point--from which, as in the pendulum metaphor, movement emerges from stasis. Introducing movement, both literally and figuratively, requires that the teacher provide a clear, strong stimulus. A theory for using movement emerges from the recognition that the choice of stimulus, and how and why it is applied, is crucial to the success and depth of the educational experience.

There is another problem that affects movement specifically. Drama in Education involves intuitive, skilled, often very engaged interaction on the part of teachers. Guidance includes preparation and organization of material, application and alteration of strategies and techniques, interjecting, side-coaching, creating depth of understanding through questioning, re-exploring material (using a variety of other forms), and constant reflecting (individually and in groups). Drama in Education literature presents theories and outlines best practices to help teachers learn this system of pedagogy. Some of that literature explicitly (Wagner, 1976) or implicitly (Booth, 1994) includes movement and gives it a substantial role. However, unless teachers have experience in using movement,

students' work in this area may be weak, formless, indecisive, or self-conscious. In these cases, teachers may not know how to elevate the work to a level of engagement and dramatic aesthetic. The resulting small swing of the pendulum arc may not be satisfactory to either teachers or students. Teachers either know or fear this phenomenon, and often choose not to venture into movement experimentation at all, or to do so in the smallest and safest of ways.

A Theory for Movement

Teachers' lack of confidence and training, plus the strong entrenchment of word-and-writing-based education contribute to the difficulty of disseminating and utilizing movement theories already in existence. The challenge is to provide a theory on how to choose and apply stimuli that is so clear that it illuminates and deepens the material, but does not require sophisticated intervention.

Defining Stimuli: Direct and Indirect Roleplaying

Roleplay is one of the foundational strategies in Drama in Education. Roleplay refers to having participants (including the teacher--called teacher-in-role) take on the character of another or other persons, of *putting oneself in another's shoes* and acting and speaking as if they were the assigned characters. For example, Wagner (1976) speaks of Heathcote's having students roleplay as sailors on a ship. One of the activities Heathcote assigns them is hoisting sails, which they mime doing, while she guides them through details. However, this example contains the option for an alternate kind of roleplay. The point of view can be switched from *direct roleplay*, being *the doer* (the students as sailors, hoisting sails), to *indirect roleplay*, to becoming that which is acted upon, or *the*

done to (the sails themselves). In direct roleplay, all actions undertaken by a character are manifested through gesture and pantomime. Heathcote's students *mime* the hoisting of the sails. Indirect roleplay requires the full-bodied, engaged movement of identifying with the sails. Participants become the sails, rather than the sailors.

Both direct roleplay and indirect roleplay are the educational applications of highly skilled theatrical concepts: *indirect roleplay* is based on identification work from image theatre; *direct roleplay* comes from improvisation and textual theatre. Indirect roleplaying is to physical identification in image theatre what direct roleplay is to acting.

Although it requires introducing new terminology, the labelling of and the distinction between *direct* and *indirect* roleplay is pivotal to extending the role of movement within Drama in Education. The terms are user-friendly and provide a simple definition. Direct roleplay refers to identifying with *someone*, indirect roleplay refers to identifying with *something*. Although the term *abstract* roleplay comes to mind for identification with *something*, the word *abstract* is less user-friendly than the word *indirect*, and might have the tendency to increase intimidation, thus making a straightforward act seem much more complex than it actually is.

Finding Stimuli for Indirect Roleplay

There are several ways of determining or creating stimuli that provide inspiration for dynamic movement, as well as assuring “experience, perception and insight” (Booth, 1994, p. 26). Stimuli often exist within the source material, as in the hoisting sails example, where it is a simple matter of switching viewpoints. Stimuli may be found by extracting a series of verbs, images, or emotional attitudes that become the text for

indirect roleplay. A forest fire, metamorphosis, a hero's emotional journey, or digestion, each involve countless verbs and images for use as stimuli.

If the source material does not permit switching the viewpoint or extracting a verb or image series, then an appropriate metaphor can be found and applied. A town hall meeting, or the moral journey of a political leader making a decision might require a thunderstorm, a forest fire, or perhaps a volcano. Indirect roleplay of any of those possible metaphors would result in clear understanding of the source on many levels, as well as provide a strong movement text.

There are other possibilities for finding stimuli, such as idioms. If an act of betrayal feels like *getting knifed in the back*, indirect roleplay requires reacting as *the done to*, the reaction of the body to the act of being stabbed. *Double-indirect* roleplay is also possible. This refers to taking a second step into the stimulus. A particularly arresting example is from Gavin Bolton (conversation from classwork). Instead of indirect roleplay as a raging bonfire, participants became the shadows of the fire on the walls of a cave. Metaphors and idioms may be mixed. Another metaphor for betrayal might be *taking the wind out of one's sails*. Combining that with the idiom *getting knifed in the back* produces an image of a sail being slashed. Artifacts, or parts of a photo, drawing, or sculpture can also be used as stimuli providing they fulfill the criteria. A piece of clothing may serve as a stimulus, providing it is given parameters for action.

Criteria for Stimuli

An effective movement stimulus must fulfill the following criteria:

- have the potential for clear, strong movement work

- provide cognitive, emotional, and kinesthetic connections and relationships
- be developmentally and culturally appropriate
- be useful as a metaphor for human activities--a volcano may be used as a metaphor for war or vice versa.
- provide a framework that is powerful enough to circumvent the need for trained intervention.

The final point is critical. By its essence, the stimulus must contain both choreography and choreographer. If students (in groups, pairs, or individually) are to create a volcano through movement, the volcano itself dictates the event. It provides a series of shapes, plus size, content, timing, cause and effect, and kinesthetic and emotional qualities and relationships that the participants may recreate through indirect roleplay. It is so complete in and of itself that it needs only to be translated. Nothing *extra* is required. A volcano contains enough movement/drama work for several months of classes, and can range across topics from physics, chemistry, history, geography, literature, and mathematics, as well as touch on the metaphorical parallels in human drama as often as is wanted or needed. Translating a volcano into movement will challenge participants kinesthetically, cognitively, and spiritually. As with a volcano, if the conditions are given, the explosion--growth--will occur naturally. It is inevitable.

Applying Stimuli: The Pendulum in Teaching and Learning

A pendulum requires movement, making it a perfect metaphor for the role of movement in teaching and learning. Movement begins with a stimulus. If the stimulus is clear, it becomes like the swing of the pendulum, providing its own momentum and trajectory. The stronger the stimulus, the greater the arc, the more energy and dynamism

it will bring. It automatically envelops both sides of the centre line--the verbal and the nonverbal, and allows new perceptions to spring forward, thus bringing all elements together.

In using movement in teaching and learning, a specific pendulum image is evoked--that of a swing. The stimulus becomes the text and the trajectory, automatically determining the strength, size, and journey the swing takes. As with a child on a swing, the teacher provides the initial push by providing the stimulus. Watching from the centre point, the teacher intermittently guides the swing to keep it on course, or pushes from front, side, or back, but (s)he cannot take the actual voyage, as that adventure belongs to those on the swing. The experience is one of great personal freedom within the boundaries of *the inevitable physics of gravity*--within the arc of the pendulum/text. The teacher needs no special training. The students are free to interpret the stimulus as they imagine it. There may be a right or wrong way to mime hoisting a sail. There is no right or wrong way to interpret roleplaying as a sail. It is either done with full engagement, or not. Both teachers and students have the job of being careful observers, and of honing their skills together in this area. The image can be made more specific and dramatic by adding descriptors, such as a sail in a storm, or in high or low winds, in tropical sunshine or arctic conditions. Emotional qualities or adverbs may also be added, but the actual movement work will be large, free, and individually creative. Students and teachers may engage in preparatory talk--or not. Here, as in the movement work itself, teachers will find that a good stimulus ignites everyone's innate knowledge of the event. The participants' imaginations, plus the strength of the image guide the bodies, minds, and spirits of participants into personal and group experiential exploration.

A stimulus for indirect roleplay allows teachers and students to participate as equal experts in reflecting on the work. In using movement through indirect roleplay, as in the metaphor of the swing, it is after the activity has happened, rather than during it, that both teachers and students may engage in meaningful, excited discussion and reflection. Years of experience with movement work allow the observation that, unless tampered with, the post-movement discussion (or application of the experience into any other form, such as visual arts) will always be as dynamic, as detailed, as exhilarating and as animated as the movement work itself, creating connections that assure “experience, perception and insight” (Booth, 1994, p. 26). By comparing and contrasting interpretations, by asking why certain decisions were taken in specific areas of the interpretations, by imagining other applications of the stimulus as a metaphor for human actions, reactions, relationships, and reasoning, an enormous amount of learning can occur, as well as deep changes in perception. It is one experience to have hoisted a sail; it is another to have been a sail; to have built a fire, or to have been the shadows of the fire dancing on a cave wall.

In summation, the use of indirect roleplay allows a theory for movement to emerge for use in Drama in Education specifically and in education in general. The theory is as follows: If a strong, clear stimulus is provided as a catalyst for indirect roleplay, movement may be effectively used in teaching and learning, regardless of the level of experience that teachers and students may or may not have.

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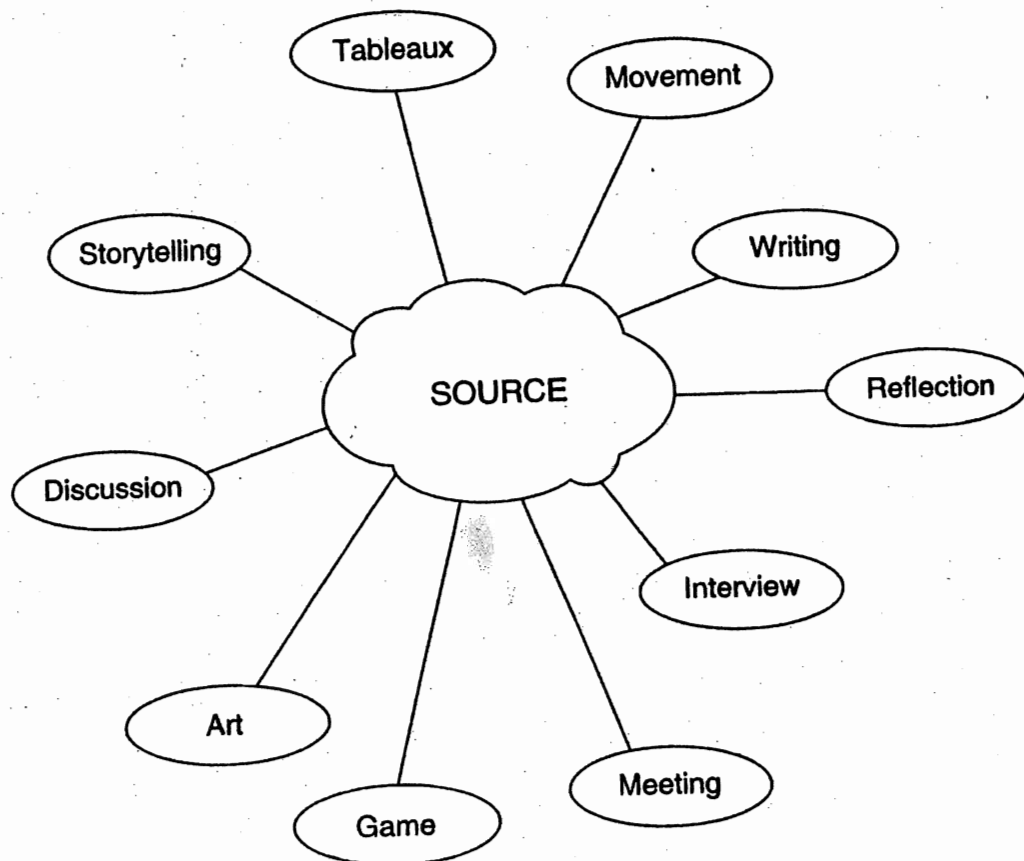
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Appendix A

Swartz: Ten Strategies to Frame the Learning

Swartz, L. (1995). *Drama Themes*. Markham, Ontario. Pembroke.
(Permission granted for publication)



Appendix B

Determining Participant Selection
(Permission granted for publication)

Ex pert	Gender		Age			Geography			Background (teaching, work in...)			
	M	F	30-45	45-60	60+	West BC and Prairies.	Ont.	Que.	Univ.	Prov. conf	Natl conf	Inter- Natl conf
<u>#1</u>		X	X				X		X			X
<u>#2</u>		X			X	X			X	X	X	X
<u>#3</u>		X		X			X		X	X	X	X
<u>#4</u>		X		X		X			X		X	X
<u>#5</u>	X			X			X		X	X	X	X
<u>#6</u>		X	X				X		X	X	X	X
<u>#7</u>		X	X				X		X	X		X
<u>#8</u>	X			X			X			X	X	X
<u>#9</u>		X			X		X		X	X	X	X
<u>#10</u>	X			X			X			X		
<u>#11</u>		X	X					X	X	X	X	X
<u>#12</u>	X			X			X		X	X	X	X
<u>#13</u>		X			X	X			X	X	X	X
<u>#14</u>		X		X			X		X	X	X	
<u>#15</u>		X		X				X	X	X	X	X
<u>#16</u>		X		X				X	X	X	X	

Appendix C

Text Selection: The Three Most Influential Texts
(Permission granted for publication)

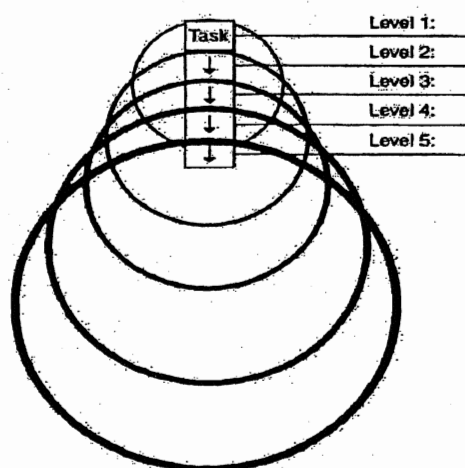
Order of texts listed by participants →	1	2	3	4	5	6	7	8	9	10	11	12	13	14	16 tot
Authors/ Texts															
Morgan/Sax: Teaching Drama	9	3		9	8		X	2		X		6	6	X	9 52
O'neill/Lamb:dr structures			4	5	6		X	8	10	X		10	4	X	47
Neel:structuring Dr work			9	10		9	X		8	X			7	X	41
Wagner; dr as a lng med		10	10				X		9	X		5		X	34
Booth: Storydrama			6	8		8	X	4		X		7		X	33

Appendix D

Heathcote's Five Levels of Deepening Engagement

Heathcote D. & Bolton, G. (1994). *Drama for Learning*, (p.20).

(Permission granted for publication)



The five Levels are as follows:

Level 1: I do this:

Level 2: My motive is:

Level 3: I invest in:

Level 4: My models are:

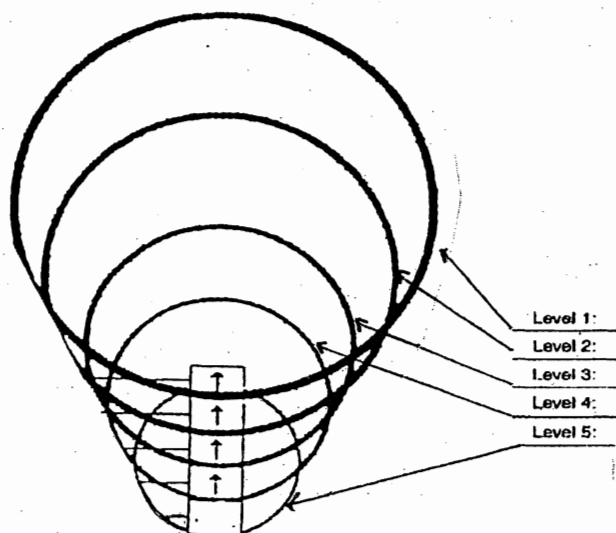
Level 5: This is how life should be:

Appendix E

Theoretical Framework, Inverted for Textual Analysis

Adapted from Heathcote, D. & Bolton, G. (1995, p. 20).

(Permission granted for publication)



Inverted levels to be used for textual analysis in this study:

Level 1: This is how life should be: (the text itself)

Level 2: My models are: (what kinds of movement activities are used?)

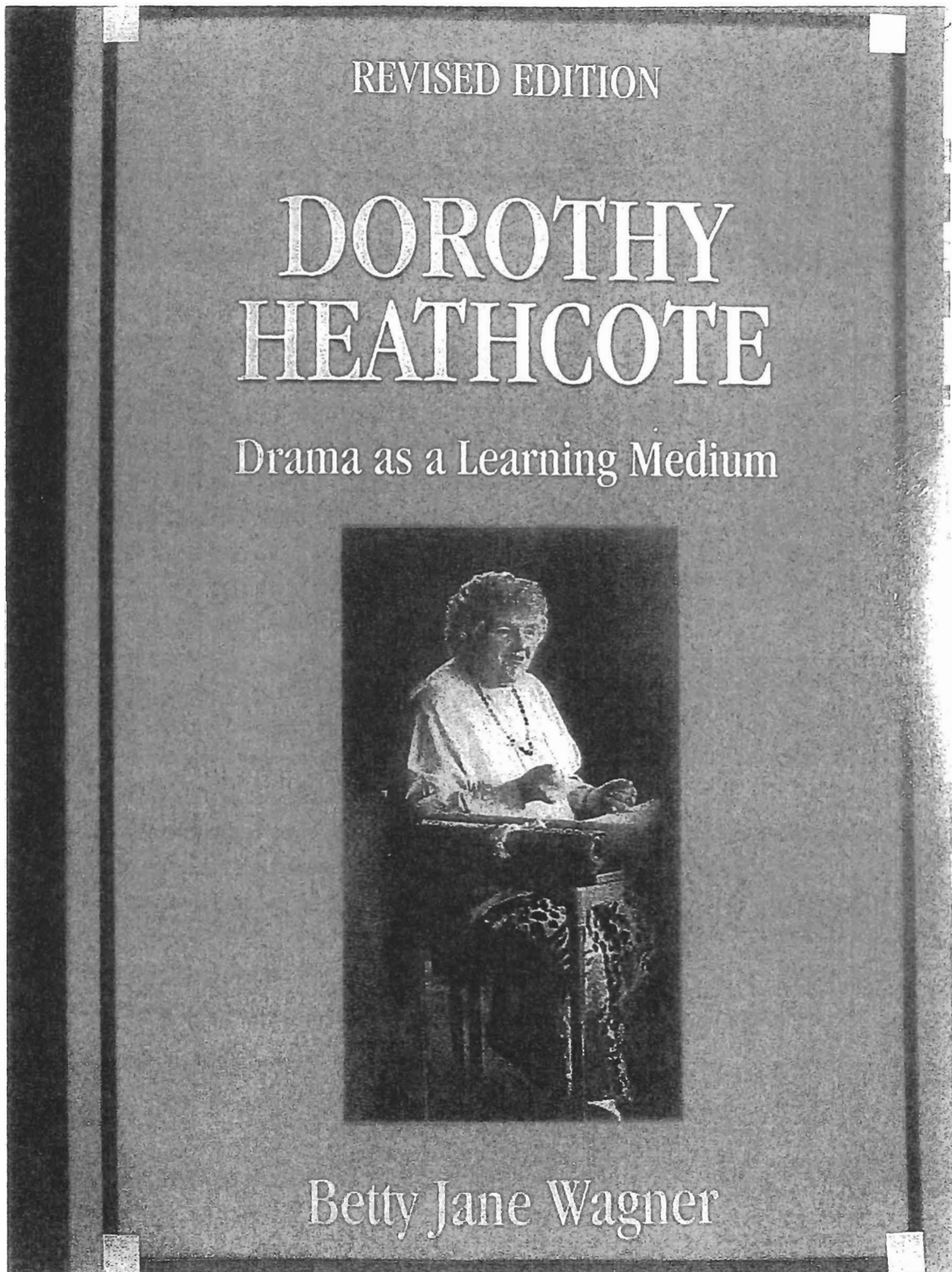
Level 3: I invest in: (how, when, where is movement used or expected?)

Level 4: My motive is: (what expectations are there for and from movement?)

Level 5: I do this: (based on the above, what are the outcomes of the use of movement?)

Appendix F

Cover: Wagner (1976)



Appendix G

Table of Contents: *Dorothy Heathcote: Drama as a Learning Medium*

(Permission granted for publication)

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Appendix H

Cover: Morgan and Saxton (1987)

TEACHING DRAMA

'A mind of many wonders ...'

Norah Morgan
Juliana Saxton

Appendix I

Table of Contents: *Teaching Drama: A Mind of Many Wonders*. Morgan & Saxton (1987).

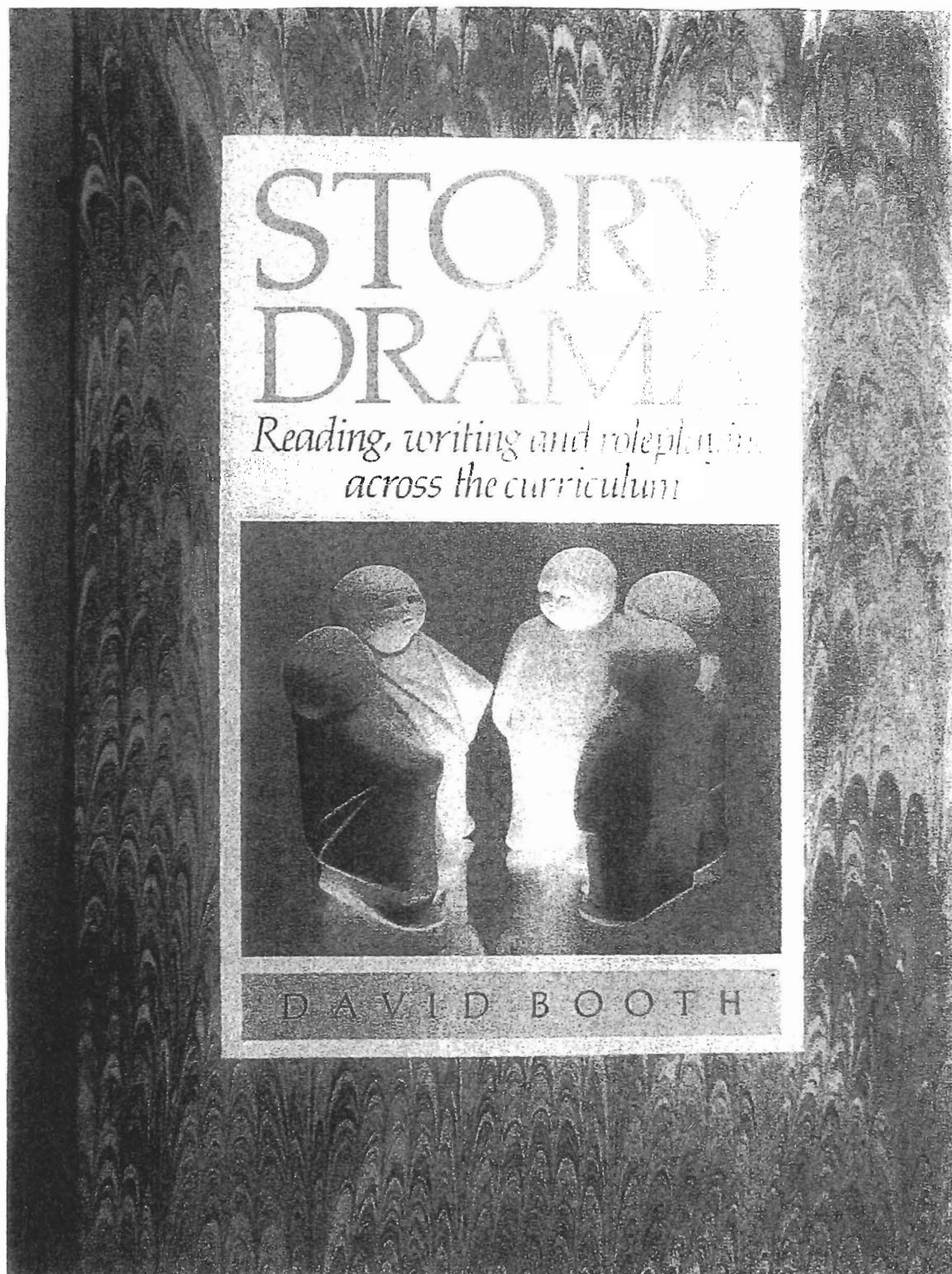
(Permission granted for publication)

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Appendix J

Cover: Booth (1994)



Appendix K

Table of Contents: *Story Drama*. Booth, (1994).
(Permission granted for publication)

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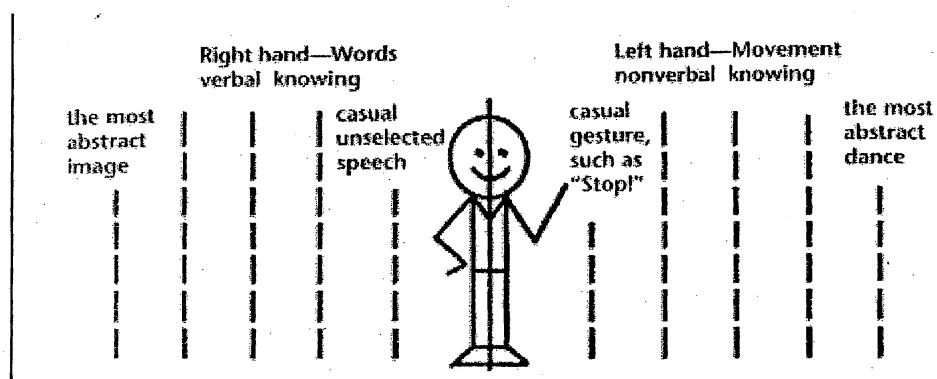
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Appendix L

Heathcote: Stick Figure Illustration

(Permission granted for publication)

Wagner, B. J. (1976). *Dorothy Heathcote: Drama as a Learning Medium*. Heathcote's Illustration of the Connection Between Verbal and Nonverbal Communication (p. 165).



Appendix M

Heathcote: Three-Column Chart
(Permission granted for publication)

How and why the verbal and nonverbal work together in drama

Nonverbal	Verbal	
tired	Why?	have cleaned offices all day
carrying a heavy burden	Why?	am taking home a load of groceries
helpless	Why?	my children keep running away
waiting	Why?	for a No. 9 bus
patient	Why?	I love my children
poor	Why?	widowed

Appendix N

Laban: Movement Efforts And Qualities

(Permission granted for publication)

As cited in *Dorothy Heathcote: Drama as a Learning Medium*. Wagner (1976). Wagner states that Heathcote acknowledged finding inspiration in this work from movement expert, Rudolph Laban.

are the same in all cultures, that each movement is made up of one or more of eight different kinds of effort:

- | | |
|----------|-----------|
| 1. Float | 5. Dab |
| 2. Glide | 6. Thrust |
| 3. Slash | 7. Flick |
| 4. Wring | 8. Press |

Each of these kinds of effort has a characteristic tempo, direction, and degree of weight. Any movement can be sudden or sustained, direct or flexible, and heavy or light. Direct movements are made toward a target; flexible ones have no specific aim. These eight kinds of effort can be characterized this way:

	TEMPO	DIRECTION	DEGREE OF WEIGHT
1. Float	sustained	flexible	light
2. Glide	sustained	direct	light
3. Slash	sudden	flexible	heavy
4. Wring	sustained	flexible	heavy
5. Dab	sudden	direct	light
6. Thrust	sudden	direct	heavy
7. Flick	sudden	flexible	light
8. Press	sustained	direct	heavy

Appendix O

Booth: Strategies for "Selchies, Mermaids and Mermen

(Permission granted for publication)

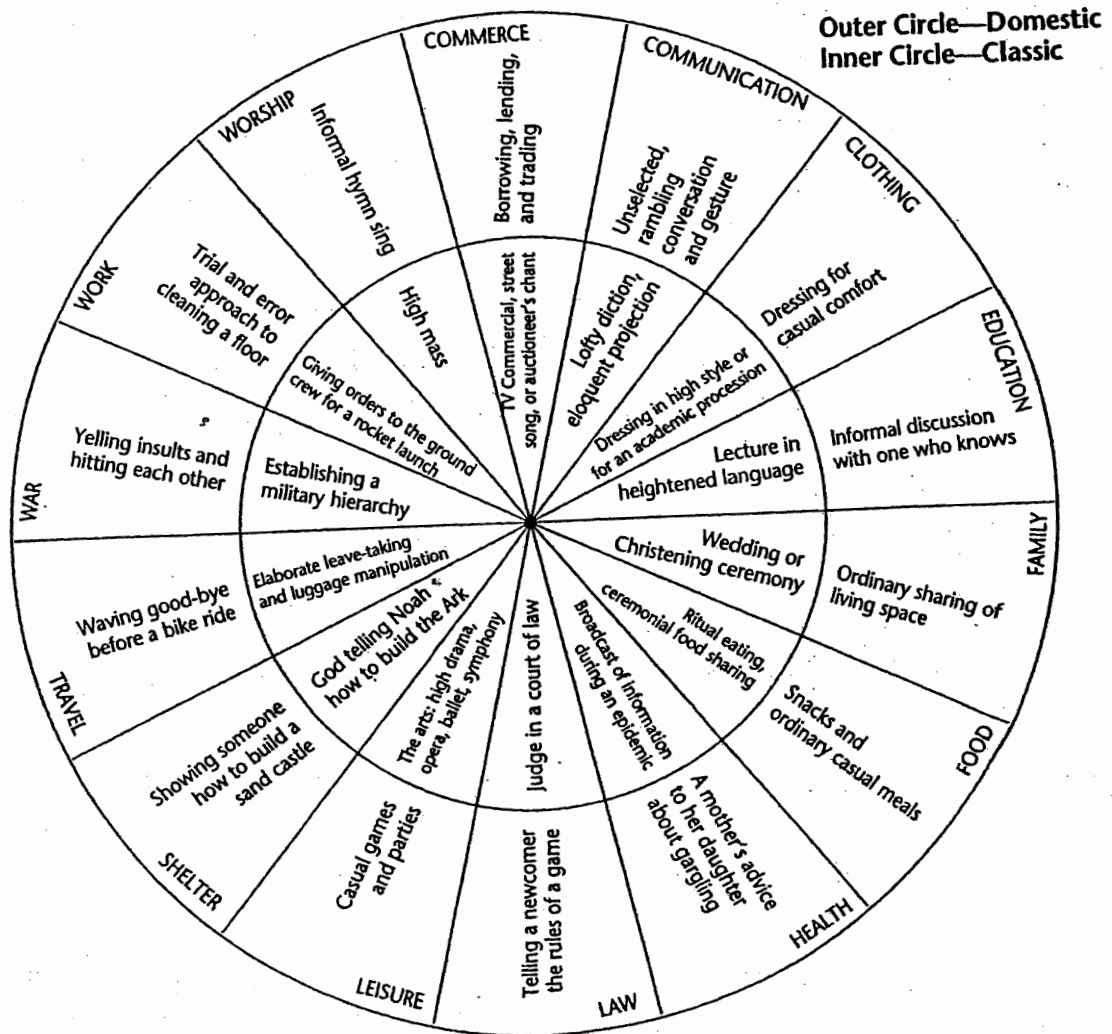
Booth (1994). *Story Drama*. Chart (pp. 132-133).

Strategy	Activity	Assessment
Interpreting and Reading Aloud	The class was divided into groups to work on sections of a story. They used the convention of Readers' Theatre to interpret and retell the tale.	Interpreting the words of others. Collaborating and co-operating with others. Supporting contributions of others.
Play-making as a Class, Sharing and Appreciating Presentation	The class created a version of the story, built from their explorations in role, and shared it with a younger grade.	Shaping the work artistically. Establishing common artistic purposes. Gaining an overview of the work. Employing different functions of language.
Mapping and Graphing in Role	The children mapped out the island where the villagers lived, indicating the areas inhabited by sea creatures.	Reflecting on and reworking the drama. Recognizing implications of actions. Hypothesizing and brainstorming.
Making Masks and Storytelling	The children created masks of the sea people to wear in the final ritual of storytelling as a village.	Understanding the artform. Using various drama crafts. Awareness of dynamic of audience.
Singing in Role	The class learned the Selchie Song from the text and sang it.	Ensemble growth. Interpreting print sensitively. Maintaining mood.
Exploring through Sound and Dance Drama	The children created the sounds of the sea people to accompany a dance drama of a sea changeling being forced to leave the village against his will.	Creating a dramatic context. Working as part of an ensemble. Identifying with concerns of drama.

Appendix P

Heathcote: Chart for Modes of Expression in Drama

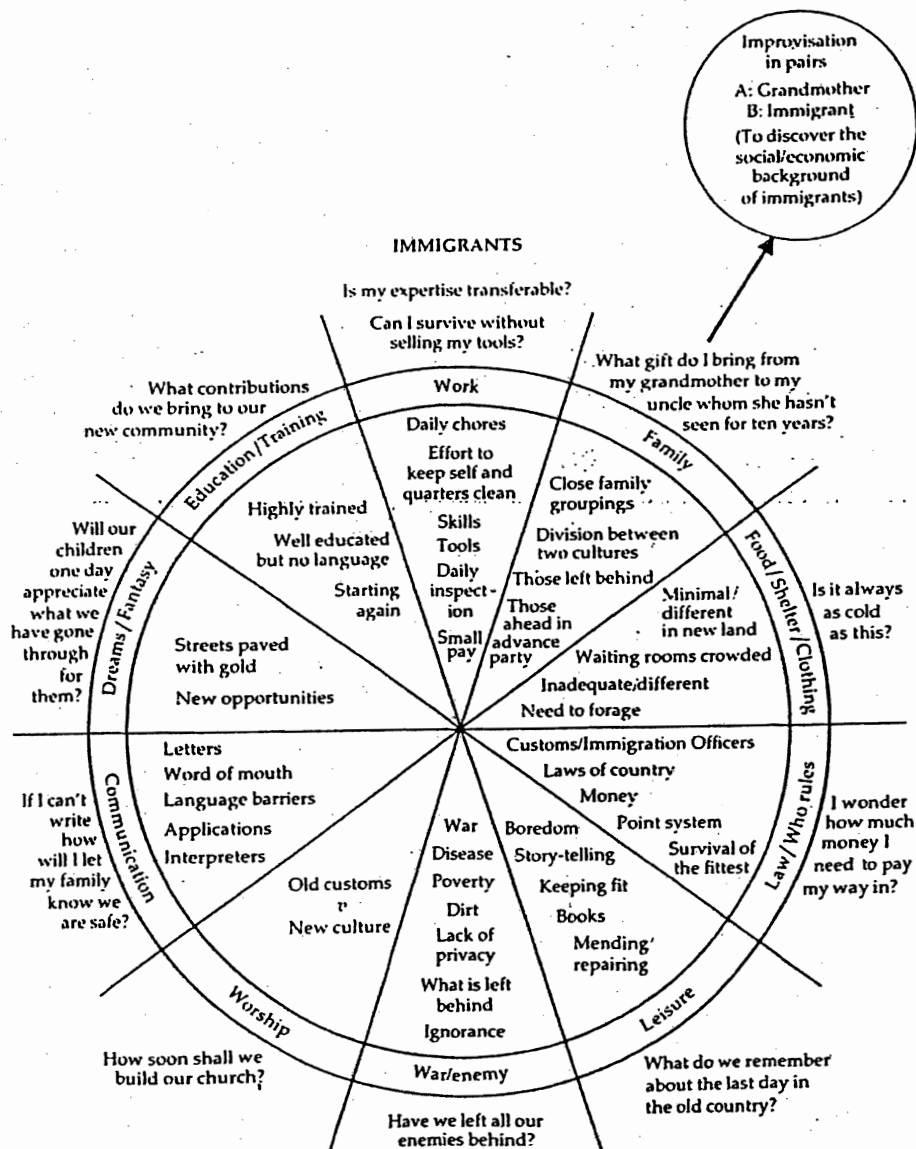
(Permission granted for publication)

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Appendix Q

Morgan And Saxton: Mode Of Exposition Chart

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Appendix R

The Pendulum as Metaphor for Teaching and Learning

